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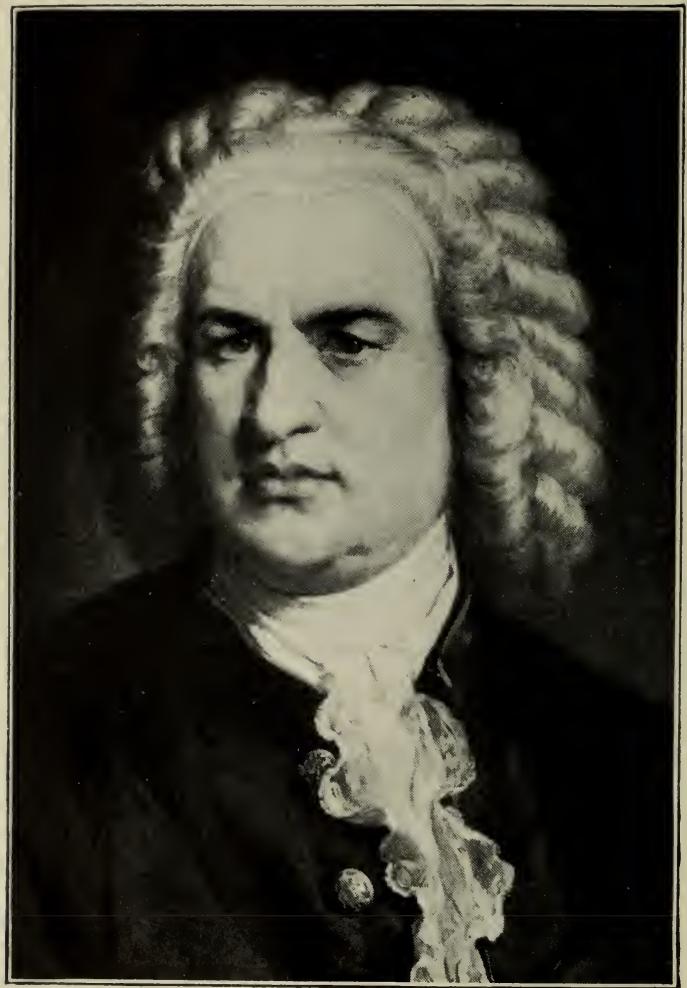
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*A Handbook
Of the Standard Symphonies, Oratorios
Cantatas, and Symphonic Poems
For the Concert Goer*

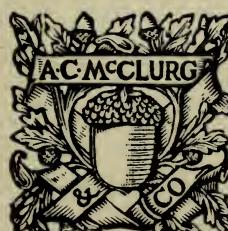
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BY

GEORGE P. UPTON

Author of "The Standard Operas," "Life of Theodore Thomas"
"Woman in Music," etc., etc.

PROFUSELY ILLUSTRATED



CHICAGO

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1908

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P R E F A C E

IT is not the purpose of the author of "The Standard Concert Guide" to substitute it for the "Standard Oratorios," "Standard Symphonies," and "Standard Cantatas" which have been so long at the service of musical students and music lovers, but rather to combine these works in a single volume for more convenient use and thus make it of value both for concert and library purposes. To this end the analytical text of the older works has been condensed sufficiently to admit of its presentation in one convenient volume, and some new matter has been added to bring it down to date, including notices of works by Brückner, Cowen, Dvořák, Elgar, Franck, Mackenzie, Parker, Parry, Sinding, Richard Strauss, and Tchaikovsky. The new volume is also enriched with portraits of the composers whose works are described in it. In brief, the author has sought to present a compact and handy concert guide to the public through the realm of the symphony, symphonic poem, oratorio, and cantata. The text has been made as untechnical as possible, so as to be intelligible to those unacquainted with the science of music, and the work is offered to the public with the hope that it may prove useful for general reference and satisfactory as a "Standard Concert Guide."

G. P. U.

CHICAGO, *July 1, 1908.*

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THE STANDARD CONCERT GUIDE

BACH

1685 - 1750

THE CHRISTMAS ORATORIO

THE "Christmas Oratorio" was written by Bach in 1734, the subject being taken from texts in Luke and Matthew pertaining to the Nativity. It is not, as its name would suggest, a work to be performed at a single hearing, but a composition divided into six parts of divine service, arranged for the three days of Christmas, New Year's Day, New Year's Sunday and the Epiphany, each part being a complete cantata for each day, and all linked together by chorales which give it unity of subject and design. It is not an oratorio in the modern sense; but the justification of its appellation as such is to be found in Bach's own title, "Oratorium tempore nativitatis Christi."

As the entire six parts are very rarely given, a general review of their character will better suit the reader's purpose than a detailed review of each. The entire vocal score embraces no less than sixty-four numbers. In the first three parts, the connecting narratives, recited by the Evangelist, are assigned to tenor and bass, and declare the events associated with the birth of our Lord, — the journey to Bethlehem, the birth in the manger, the joy of Mary, and the thanksgiving over the advent of the Lord, — the choral parts being sung by the shepherds. The fourth part relates the naming of Jesus, and outlines His

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career in a grand expression of faith and hope. The fifth illustrates the visit of the three kings, the anxiety of Herod when he hears of the advent of the Lord, and the assurances given him to allay his fears. In the sixth, the visitors depart to frustrate Herod's designs, and choruses of rejoicing over the triumph of the Lord close the work.

The first two parts are the only ones which need special notice for the purposes of the concert-goer. The first opens with a brilliant prelude, introduced by the drum, which Bach, like Beethoven, sometimes treated as a solo instrument. It preludes the narrative bidding Zion prepare to meet her Lord,—a simple, touching melody, followed by the chorale ("How shall I fitly meet Thee and give Thee welcome due?"), set to the old Passion-hymn ("O Haupt voll Blut und Wunden"),—a solemn and even mournful melody, which at first appears incongruous in the midst of so much jubilation. It is the same melody which Bach frequently uses in different harmonic forms in his "St. Matthew Passion," and is introduced here in the midst of the Christmas festivity for a special purpose. The composer's evident intention was to impress the hearer with the fact that the object of the divine advent on earth was the Passion of our Lord. At the close of the work the same chorale appears, but with another meaning. It is there an exultant expression of Christ's victory over sin and death. As the chorale dies away, the narrative is resumed, leading up to another chorale ("For us to earth He cometh poor"), combined with an orchestral symphony and bass recitative. The next number is a bass aria with trumpet accompaniment ("Lord Almighty, King all glorious") and is followed by a chorale set to the words of Luther's Christmas hymn, which also occurs in other parts of the work, differently harmonized to suit the nature of the situation, and with which the first part closes.

The second part opens with one of the most delightful instances of Bach's orchestration, a pastoral symphony, with which the Theodore Thomas Orchestra has made audiences familiar in this country. Like the symphony of the same style in Handel's "Messiah," it is simple, graceful, and idyllic in character, and pictures the shepherds watching their flocks by night on the plains of Bethlehem. At its conclusion the Evangelist resumes his narrative, followed by the chorale ("Break forth, O beauteous, heavenly light"), preluding the announcement of the angel ("Behold, I bring you good tidings"). It is followed by the bass recitative ("What God to Abraham revealed, He to the shepherds doth accord to see fulfilled"), and a brilliant aria for tenor ("Haste, ye shepherds, haste to meet Him"). The Evangelist gives them the sign, followed by the chorale which closed the first part, in another form ("Within yon gloomy manger lies"). The bass recitative ("O haste ye then") preludes the exquisite cradle-song for alto ("Sleep, my beloved, and take thy repose"), — a number which can hardly be excelled in the sweetness and purity of its melody or in the exquisiteness of its instrumentation. This lovely song brings us to the close, which is an exultant shout from the multitude of the heavenly host, singing "Glory to God in the highest."

THE SAINT MATTHEW PASSION

Bach wrote five Passions, — the "St. John," probably written in 1723, and first performed in the following year; another, which has been lost, in 1725; the "St. Matthew," in 1729; the "St. Mark," in 1731; and the "St. Luke," in 1734. Of these only two are now known, — the "St. John" and "St. Matthew" — of which the latter is incomparably the greatest. It was produced for the first time at the afternoon service on Good Friday, 1729, but was not

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heard again until the young Mendelssohn revived it in Berlin, March 12, 1829.

The Passion is written in two parts, between which the sermon intervened in olden times. It includes portions of chapters xxvi. and xxvii. of the Gospel according to Saint Matthew, the remainder of the text being composed of hymns furnished to Bach by Christian Friedrich Henrici, who was assisted in the compilation by the composer himself. The *dramatis personæ* are Jesus, Judas, Peter, Pilate, the Apostles, and the People, or *Turbæ*, and the narrative is interpreted by reflections addressed to Jesus, forming two choruses ("The daughter of Zion" and "The faithful"). They are sometimes given by the chorus, and sometimes by single voices. The chorales are selected from those which were in common use in the Lutheran Church. The Gospel text is in recitative form throughout, the part of the Evangelist, or narrator, being assigned to a tenor voice, while those of the persons incidentally introduced are given to other singers. In the dialogue, wherever the words of Jesus occur, the accompaniment is furnished by a string quartette, which serves to distinguish them from the others, and invests them with a peculiar gentleness and grace. The incidental choruses, sung by the people and the Apostles, are short and vivacious in character, many of them being in madrigal form. The chorales, fifteen in number, as has already been said, were taken from the Lutheran service. One of them, which Bach also liberally used in his "Christmas Oratorio," beginning "Acknowledge me, my keeper," appears five times in the progress of the work, forming the keynote of the church sentiment, and differently harmonized on each occasion. Another ("O blessed Jesus") is twice used,—once where the Saviour announces that he will be crucified after the Feast of the Passover, when the whole congregation sings it, and again in the scene at Gethsemane, sung

by select choirs. The whole work is written for double chorus, the two choruses singing the harmony of the chorales, accompanied by the instruments, while the congregation sing the tune in unison. Each chorus has its own orchestra and its own organ accompaniment. The double orchestra is composed of oboes, flutes, and stringed instruments. Drums and brass instruments are not used, the sentiment of the work, in Bach's estimation, not being fitted for them, sweetness and expressiveness of tone rather than power being required.

The first part opens with a reflection sung by double chorus ("Come, ye daughters, weep for anguish"), the first exhorting believers to weep over the sinful world, the second responding with brief interrogations, and at last taking part in the sorrowful strains of the first. Interwoven with these is an independent instrumental melody, the whole crowned with a chorale sung by the sopranos ("O Lamb of God all blameless !"), followed by still another ("Say, sweetest Jesus"), which reappears in other parts of the work variously harmonized. The double chorus and chorales form the introduction, and are followed by recitative and a chorale ("Thou dear Redeemer") and a pathetic aria for contralto ("Grief and pain"), relating the incident of the woman anointing the feet of Jesus. The next number is an aria for soprano ("Only bleed, Thou dearest heart"), which follows the acceptance by Judas of the thirty pieces of silver, and which serves to intensify the grief in the aria preceding it. The scene of the Last Supper ensues, and to this number Bach has given a character of sweetness and gentleness, though its coloring is sad. As the disciples ask "Lord, is it I?" another chorale is sung ("'T is I! my sins betray me"). Recitative of very impressive character, conveying the divine injunctions, leads up to a graceful and tender aria for soprano ("Never will my heart refuse Thee"), one of the

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simplest and clearest, and yet one of the richest and most expressive melodies ever conceived. After further recitative and the chorale ("I will stay here beside Thee"), we are introduced to the scene in the Garden of Gethsemane, which is characterized by a number of extraordinary beauty and strength in its construction. It is introduced by a short instrumental prelude, Zion, represented by the tenor voice, and the Believers by the chorus, coming in after a few bars and alternating with extraordinary vocal effect. It fitly prepares the way for the two great movements which close the first part, an aria for soprano and alto ("Alas! my Jesus now is taken") and a double chorus ("Ye lightnings, ye thunders!"). The two solo voices join in a lament of a most touching nature, accompanied by the chorus exclaiming in short, hurried phrases, "Let Him go! Hold! Bind Him not!" until at last the double chorus bursts in like a tempest, accompanied with the full power of the instruments, expressing the world's indignation at the deed which is to be committed. The first part concludes with the chorale "O man, bewail thy great sin!"

The second part opens with an aria for contralto, full of the deepest feeling ("Alas! now is my Jesus gone"). The trial scene before Caiaphas and the threefold denial of Peter follow, leading up to the expressive aria for alto, with violin obligato ("Oh, pardon me, my God!"). The work now rapidly progresses to its beautiful finale. The soprano recitative in response to Pilate's question ("He hath done only good to all"), the aria for soprano ("From love unbounded"), the powerful contralto recitative ("Look down, O God!"), the chorale ("O Head, all bruised and wounded!"), the contralto aria with chorus ("Look where Jesus beckoning stands"), and the peaceful, soothing recitative for bass ("At eventide, cool hour of rest") are the principal numbers that occur as we

approach the last sad but beautiful double chorus of the Apostles (" Around Thy tomb here sit we weeping "), — a close as peaceful as the setting of the sun ; for the tomb is but the couch on which Jesus is reposing, and the music dies away in a slumber-song of most exalted beauty.

THE MAGNIFICAT IN D

The Magnificat in D, — known as the "Great Magnificat," to distinguish it from the smaller, — is considered one of the grandest illustrations of Bach's genius. It was composed for Christmas Day, 1723. For the occasion of this festival Bach expanded the Biblical text into four vocal numbers ; but in describing the work it is only necessary to give it as it is now generally sung.

The work is written for a five-part chorus, with organ and orchestral accompaniment. After a concerted introduction, foreshadowing the general character of the music, it opens with the chorus ("Magnificat anima mea"), in fugal form, worked up with that wonderful power of construction for which Bach is so renowned among all composers. It is followed by an aria for second soprano ("Et exultavit Spiritus meus : in Deo salutari meo"), which is in the same key and has the same general feeling as the opening chorus, that of Christmas rejoicing, and in turn is followed by an aria for first soprano ("Quia respexit humilitatem ancillæ suæ"), leading directly to the chorus which takes up the unfinished words of the soprano ("Omnes generationes"), each part overlaying the other as it enters, and closing in canon form in grave and colossal harmony. Its next number is an aria for bass ("Quia fecit mihi magna"), of a simple and joyous character, followed by a melodious duet for alto and tenor ("Et misericordia"), with violin and flute accompaniment, setting forth the mercy of God, in contrast with

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which the powerful and energetic chorus ("Fecit potentiam") which succeeds it is very striking in its effect. Two beautiful arias for tenor ("Depositum, potentes de sede") and alto ("Esurientes implevit bonis") follow, the latter being exquisitely tender in its expression, and lead to the terzetto ("Suscepit Israel puerum suum: recordatus misericordiae suae"), arranged in chorale form, and very plaintive and even melancholy in style. A stupendous five-part fugue ("Sicut locutus est") follows it and leads to the triumphant "Gloria," closing the work, a chorus of extraordinary majesty and power.

ICH HATTE VIEL BEKÜMMERNISS

The cantata with the above title, best known in English as "My Heart was Full of Heaviness," was the first sacred piece in this form which Bach wrote. Its date is 1714, in which year he was living at Weimar. It was composed for the third Sunday after Trinity, June 17, and consists of eleven numbers,—an instrumental prelude, four choruses, three arias, a duet, and two recitatives.

The prelude, which is brief and quiet in character, introduces the opening chorus ("Deep within my heart was sorrowing and great affliction"), which in turn leads to the first aria ("Sighing, mourning, sorrow, tears waste away my troubled heart"), a tender and beautiful number for soprano, with oboe and string accompaniment. It is followed by the tenor recitative and aria ("Why hast Thou, O my God, in my sore need so turned Thy face from me?"), in which the feeling of sorrow is intensified in utterance. The chorus ("Why, my soul, art thou vexed?"), a very pathetic number, closes the mournful but beautiful first part of the cantata.

The second part is more tranquil and hopeful. It opens with a duet for soprano and bass, the two parts

representing the soul and Christ, and sustaining a most expressive dialogue, leading up to a richly harmonized chorus ("O my soul, be content and be thou peaceful"), in which a chorale is introduced with consummate skill. A graceful tenor aria with a delightful and smoothly flowing accompaniment ("Rejoice, O my soul, change weeping to smiling") follows and leads to the final number, which is based on the same subject as that of the "Hallelujah" in Handel's "Messiah." All the voices give out the words "The Lamb that for us is slain, to Him will we render power and glory," with majestic effect: after which the solo bass utters the theme, "Power and glory and praise be unto Him forevermore," introducing the "Hallelujah," which closes the work in a burst of tremendous power, by voices and instruments.

GOTTES ZEIT

During the first half of the period in which Bach resided at Weimar, occupying the position of court and chamber musician to Duke Wilhelm Ernst, he wrote three cantatas in the old church form which are notable as the most perfect of that kind extant. The third and most famous of the trio, "Gottes Zeit ist die allerbeste Zeit" ("God's time is the best of all"), is generally known as the "Actus Tragicus," and sometimes as the "Mourning Cantata."

The introduction to the work is a quiet, tender movement in sonata form, which gives out some of the themes in the middle of the cantata. The opening chorus ("God's own time is the best, ever best of all") is very descriptive in character, beginning with a slow and solemn movement, then passing to a quick fugue, and closing with phrases of mournful beauty to suit the last sentence of the text. A tenor solo follows, set to the words "O Lord, incline us to consider that our days are numbered," and accompanied by the flutes, leads into a mournful aria for the bass,

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which forms the second part of the tenor solo ("Set in order thine house, for thou shalt die and not live"). The choir resumes with a new theme ("It is the old decree, man, thou art mortal") in which the lower voices carry a double fugue, the soprano sings alone ("Yea, come, Lord Jesus"), and the instruments have the melody of the old hymn, "I have cast all my care on God." The alto voice follows with the words spoken on the cross ("Into Thy hands my spirit I commend"), to which the bass replies in an arioso ("Thou shalt be with Me to-day in Paradise"). The next number is a chorale ("In joy and peace I pass away whenever God willeth") sung by the alto, the bass continuing its solo at the same time through a portion of the chorale. The final chorus is the so-called fifth Gloria ("All glory, praise, and majesty").

FESTA ASCENSIONIS CHRISTI

The cantata beginning with the words "Wer da glaubet und getauft wird" ("Whoso believeth and is baptised"), commonly known as the Ascension Cantata, was written for four voices, with accompaniment of two oboes, two violins, viola, and "continuo," — the latter word implying a bass part, the harmonies indicated by figures from which the organist built up his own accompaniment.

The cantata is in five numbers. A short prelude of a quiet and cheerful character introduces the stately opening chorus ("Who believeth and obeyeth will be blest forever"). Another brief prelude prepares the way for the brilliant tenor aria ("Of love, faith is the pledge and token"), which leads up to the chorale ("Lord God, my Father, holy One"), based upon the old chorale, "Wie schön leucht uns der Morgenstern" ("How brightly shines the morning star"). The next number is a short recitative for the bass voice ("Ye mortals, hear, all ye who

would behold the face of God"), and leads to a stately bass aria ("Through faith the soul has eagle's pinions"). The cantata closes, after the customary manner of Bach, with a strong, earnest chorale ("Oh, give me faith, my Father!") in plain, solid harmony, for the use of the congregation, thus forming an effective devotional climax to the work.

EIN' FESTE BURG

"A safe stronghold our God is still,
 A trusty shield and weapon;
 He'll help us clear from all the ill
 That hath us now o'er taken.
 The ancient Prince of Hell
 Hath risen with purpose fell;
 Strong mail of craft and power
 He weareth in this hour.
 On Earth is not his fellow.

•
 "And were this world all devils o'er,
 And watching to devour us,
 We lay it not to heart so sore,
 Not they can overpower us.
 And let the Prince of Ill
 Look grim as e'er he will,
 He harms us not a whit;
 For why? His doom is writ,
 A word shall quickly slay him."

There is now but little question that Martin Luther not only wrote the words, but the music of the grand old hymn, the first and third stanzas of which, taken from Carlyle's free and rugged translation, are given above. The date of its composition is a matter of controversy; but it is clear that it must have been either in 1529 or 1530, and most writers agree that it was just before the Diet at Augsburg, where it was sung. It matters little, however, the exact year in which the sturdy old reformer wrote the hymn which has stirred the human heart more than

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any other. It is indissolubly connected with his name, and every line of it is a reflex of his indomitable and God-fearing nature. It has frequently served an important purpose in music. Bach and other composers of his time arranged it. Mendelssohn uses it with powerful effect in his Reformation Symphony. Nicolai employs it in his Fest Overture. Meyerbeer more than once puts it in the mouth of Marcel the Huguenot, when dangers gather about his master, though the Huguenots were not Lutherans but Calvinists ; and Wagner introduces it with overwhelming power in his triumphal Kaiser March.

The cantata has eight numbers, three choruses and five solos. The solo numbers are rearranged from an earlier cantata, "Alles was von Gott geboren" ("All that is of God's creation"), written for the third Sunday in Lent, March 15, 1716. The opening number is a colossal fugue based upon a variation on the old melody and set to the first verse of the Luther hymn. It is followed by a duet for soprano and bass, including the second verse of the hymn and an interpolated verse by Franck, who prepared the text. The third and fourth numbers are a bass recitative and soprano aria, the words also by Franck, leading up to the second great chorale set to the words of the third stanza of the hymn, "And were the world all devils o'er." The sixth number is a recitative for tenor followed by a duet for alto and tenor ("How blessed then are they who still on God are calling"). The work closes with a repetition of the chorale, set to the last verse of the hymn, sung without accompaniment. The cantata is colossal in its proportions, and is characterized throughout by the stirring spirit and bold, vigorous feeling of the Reformation days whose memories it celebrated.

BEETHOVEN

1770 - 1827

MOUNT OF OLIVES

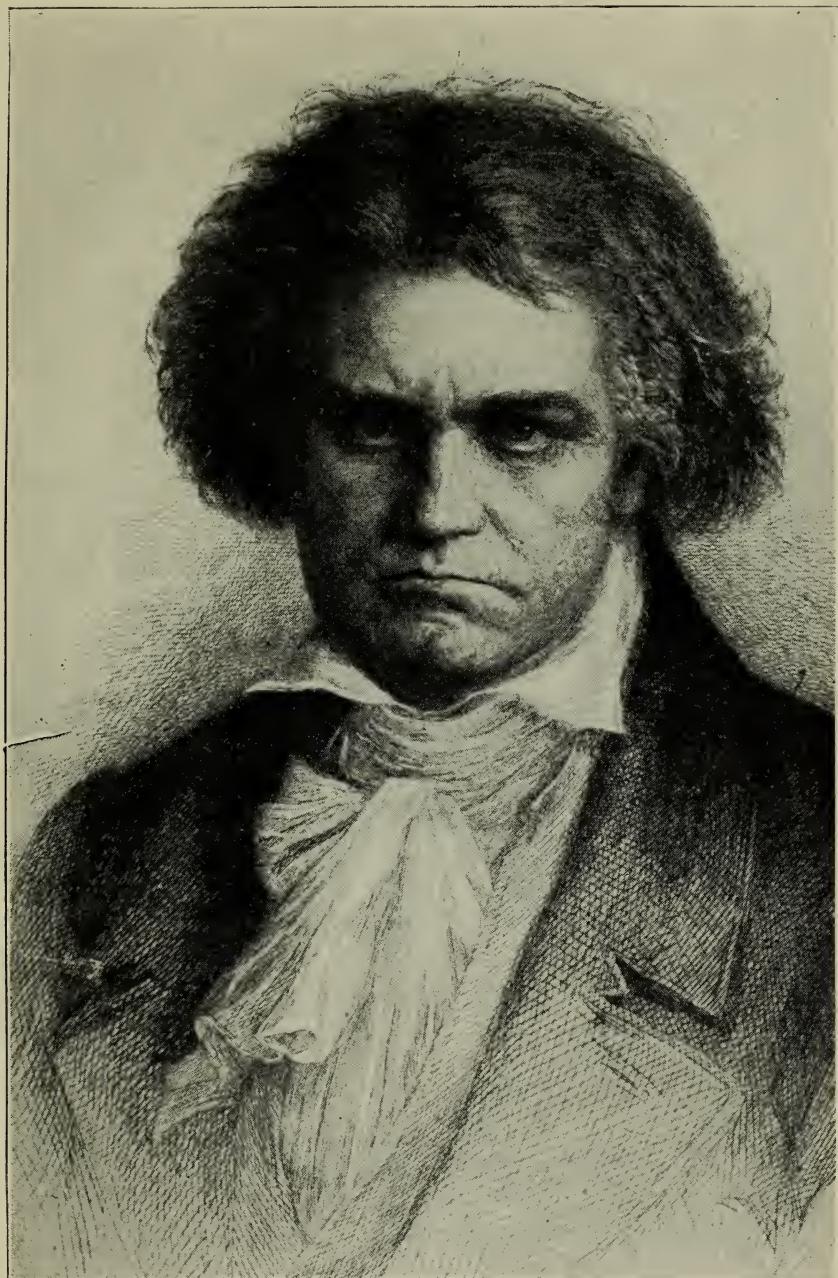
B EETHOVEN wrote but one oratorio, "Christus am Oelberge" ("Christ on the Mount of Olives"). It was begun in 1800 and finished during the following year. The text is by Huber, and was written, with Beethoven's assistance, in fourteen days. That more time and attention were not given to the words was probably regretted by both poet and composer many times afterwards. The first performance of the work in its entirety took place at Vienna, April 5, 1803, at the Theater an der Wien. It was received with enthusiasm, and was repeated three times during that year.

The libretto is unquestionably defective in the most salient qualities which should characterize the text of an oratorio, even to the degree of extravagance and sensationalism. It fails to reflect the sorrowful character of the scene it depicts, and the dramatic requirements which it imposes are often strained, and sometimes border on the grotesque.

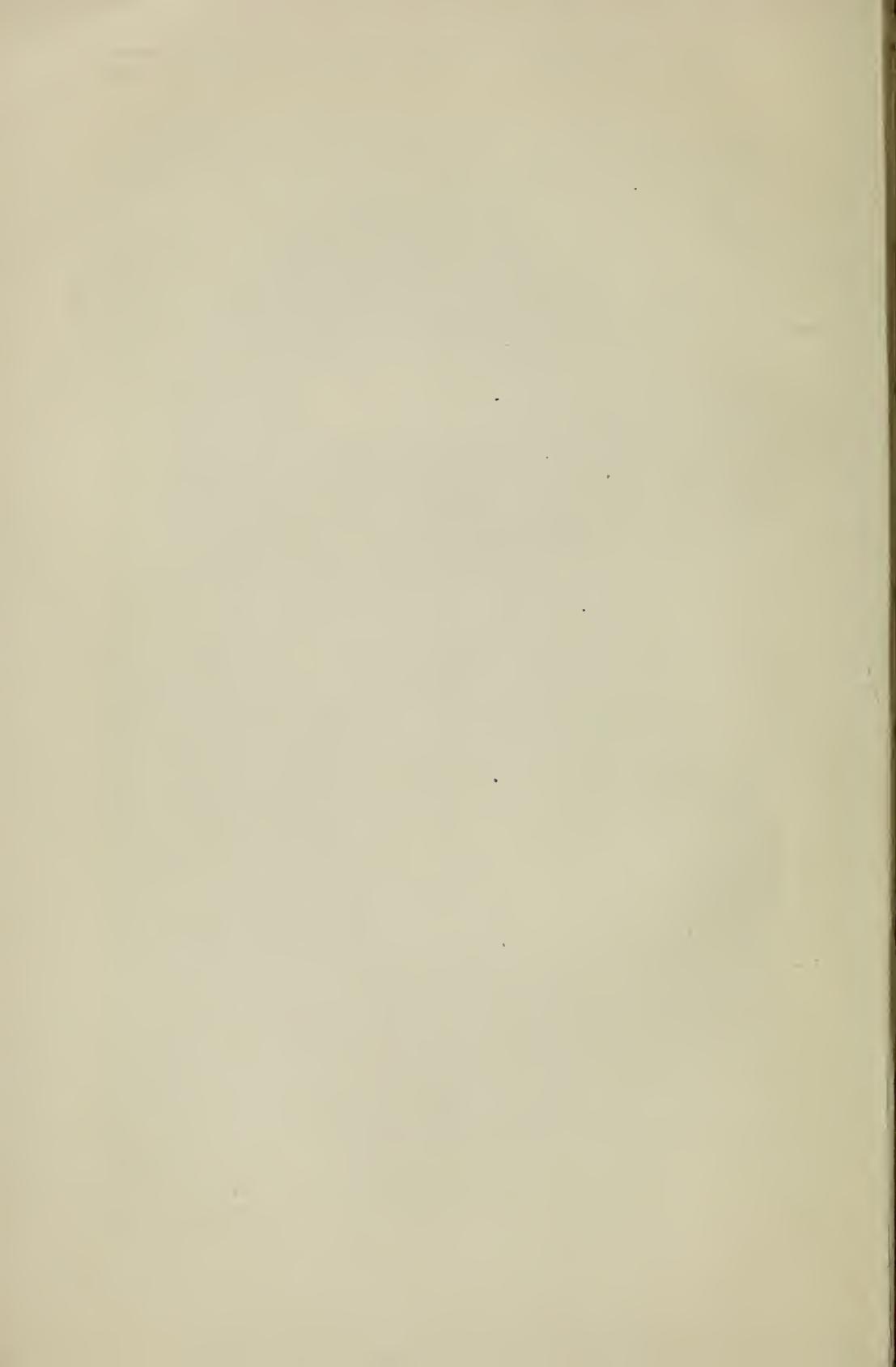
The oratorio is written for three solo voices, Jesus, Peter, and a Seraph, and chorus and orchestra. The narrative opens with the agony in the garden, followed by the chant of a Seraph reciting the divine goodness and foretelling the salvation of the righteous. In the next scene Jesus learns His fate from the Seraph, yields Himself to approaching death, and welcomes it. The soldiers enter in pursuit, and a tumult ensues as the Apostles find themselves surrounded. Peter draws his sword and gives vent to his indignation; but is rebuked both by Jesus and

the Seraph, and together they conjure him to be silent and endure whatever may happen. The soldiers, discovering Jesus, rush upon Him and bind Him. The disciples express their apprehension that they too will suffer: but Jesus uncomplainingly surrenders Himself, and a chorus of rejoicing completes the work. From this brief sketch the artificial and distorted manner of treating the solemn subject will be evident.

The score opens with an adagio introduction for instruments which is of a very dramatic character, and, unlike nearly all of the sacred music of that time, is noticeable for the absence of the fugue. The first number is a recitative and aria for tenor, sung by Jesus ("All my soul within Me shudders"), which, notwithstanding the anomaly of such a scene in such surroundings, is simple and touching in expression. The Seraph follows with a scene and aria ("Praise the Redeemer's goodness"), concluding with a brilliant and jubilant obligato with chorus ("O triumph, all ye ransomed!"). The next number is an elaborate duet between Jesus and the Seraph ("On Me then fall Thy heavy judgment"), which is still more anomalous than the scene and aria with which Jesus opens the work. In a short recitative passage, Jesus welcomes death; and then ensues one of the most powerful numbers in the work, the chorus of soldiers in march time ("We surely here shall find Him"), interspersed with the cries of the people demanding His death, and the lamentations of the Apostles. At the conclusion of the tumult a dialogue ensues between Jesus and Peter ("Not unchastised shall this audacious band"), which leads up to the crowning anomaly of the work, a trio between Jesus, Peter, and the Seraph, with chorus ("O, sons of men, with gladness"). The closing number, a chorus of angels ("Hallelujah, God's almighty Son"), is introduced with a short but massive symphony leading to a jubilant burst of



LUDWIG VAN BEETHOVEN



"Hallelujah," which finally resolves itself into a glorious fugue, accompanied with all that wealth of instrumentation of which Beethoven was the consummate master. In all sacred music it is difficult to find a choral number which can surpass it in majesty or power.

The English versions of the "Mount of Olives" differ materially from the German in the text. Numerous efforts have been made to avoid the incongruity of the original narrative, but with poor success. It was first produced in England in 1814 by Sir George Smart during the Lenten oratorios at Drury Lane, the English version of which was made by Arnold, at that time manager of the King's Theatre. Still later it was produced again, and the adapter compromised by using the third person, as "'Jehovah, Thou, O Father,' saith the Lord our Saviour." Two other versions were made by Thomas Oliphant and Mr. Bartholomew, but these were not successful. At last the aversion to the personal part of Jesus led to an entirely new text, called "Engedi," the words of which were written by Dr. Henry Hudson, of Dublin, and founded upon the persecution of David by Saul in the wilderness, as described in parts of chapters xxiii., xxiv., and xxvi. of the first book of Samuel. The characters introduced are David, Abishai, and the Prophetess, the latter corresponding to the Seraph in the original. The substituted story has not proved successful, principally because the music, which was written for an entirely different one, is not adapted to it. The latest version is that of the Rev. J. Troutbeck, prepared for the Leeds festivals, in which the Saviour is again introduced.

THE RUINS OF ATHENS

The most important compositions by Beethoven in 1811 were the music to two dramatic works written by the poet Kotzebue to celebrate the opening of a new theatre at

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Pesth, Hungary. One of these was a prologue in one act with overture and choruses, entitled "König Stephan, Ungarn's erster Wohlthäter" ("King Stephen, Hungary's first benefactor"); the other an allegorical sketch, called "The Ruins of Athens." After the opening performances the music to "King Stephen" was laid aside until 1841, when it was given in Vienna; but the afterpiece, "The Ruins of Athens," was presented again during Beethoven's lifetime upon the occasion of the opening of a theatre in that city. The new text, which was prepared for it by Carl Meisl, was entitled "Die Weihe des Hauses" ("The Dedication of the House"), and Beethoven wrote for it the overture which is now so famous, solos for soprano and violin, and a final chorus with dances.

The music to "The Ruins of Athens" comprises eight numbers. The overture is very light and unpretentious. The opening number is a chorus ("Daughter of mighty Jove, awake!"), which is followed by a beautiful duet ("Faultless, yet hated"), voicing the lament of two Greek slaves for the destruction of their temples and the degradation of their land. The duet is very pathetic in character, and the melody, carried by the two voices, leaves an impression of sadness which cannot be resisted. The third number is the well-known chorus of Dervishes, sung in unison by tenors and basses, thus forming a kind of choral chant. The melody is a weird one, and full of local color, but its powerful effect is gained by the manner of treatment. It begins pianissimo and is gradually worked to the extreme pitch of true Dervish delirium, culminating in the exclamation "Great Prophet, hail!" and then gradually subsiding until it dies away, apparently from the exhaustion of such fervor. It is followed by the familiar Turkish march, which is very simple in construction, Oriental in its character throughout, and peculiarly picturesque in effect. After an instrumental movement behind

the scenes, a triumphal march and chorus ("Twine ye a garland") is introduced. The seventh number is a recitative and aria by the high priest with chorus, which lead to a beautifully melodious chorus ("Susceptible hearts"). An adagio aria for bass ("Deign, great Apollo") and a vigorous chorus ("Hail, our king") bring the work to a close.

THE GLORIOUS MOMENT

In September, 1814, the same year in which the Allies entered Paris, the Vienna Congress met to adjust the relations of the various European States. It was an occasion of great moment in the ancient city, and the magistracy prepared to celebrate it with befitting pomp and ceremony. Beethoven was requested to set a poem, written by Dr. Aloys Weissenbach, of Salzburg, in cantata form, which was to be sung as a greeting to the royal visitors. It was "Der glorreiche Augenblick," sometimes written "Der heilige Augenblick" ("The Glorious Moment").

The cantata itself, while not one of the most conspicuous of the composer's works, still is very effective in its choruses. The detailed parts do not need special description ; they are six in number, as follows : No. 1, chorus ("Europa steht") ; No. 2, recitative and chorus ("O, seht sie nah und näher treten") ; No. 3, grand scena, soprano, with violin obligato and chorus ("O Himmel, welch' Entzücken") ; No. 4, soprano solo and chorus ("Das Auge schaut") ; No. 5, recitative and quartette for two sopranos, tenor, and bass ("Der den Bund im Sturme festgehalten") ; No. 6, chorus and fugue ("Es treten her vor die Scharen der Frauen"), closing with a stirring tribute ("Heil und Glück") to Vindobona, the ancient name of the city. In 1836, nine years after the composer's death, the cantata appeared with a new poetical setting by Friedrich Rochlitz, under the title of "Preis der

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Tonkunst" ("Praise of Music"), in which form it was better adapted for general performance.

SYMPHONY No. 1, IN C MAJOR. OP. 21

1. ADAGIO MOLTO. ALLEGRO CON BRIO.
2. ANDANTE CANTABILE CON MOTO.
3. MENUETTO E TRIO.
4. ADAGIO. ALLEGRO MOLTO E VIVACE.

The date of Beethoven's First Symphony has not been definitely ascertained. Sketches of its finale are found as early as 1795, though the work was not performed until April 2, 1800, at a concert in Vienna, conducted by the composer. It was probably completed in 1799, as shortly after that time he offered the manuscript to the music publishers, Hofmeister and Peters, of Leipsic, for what seems now the ridiculously small sum of twenty ducats (\$50).

With the first bar Beethoven puts himself on record, saying: "Please do not forget that, although I have studied under Albrechtsberger, and have feasted on the fruits of Haydn's and Mozart's genius, I mean to introduce myself." The symphony, in the key of C major, does not begin with the common chord of C, but with a seventh chord on C, resolving into F major, at that time an unheard-of proceeding: —

Adagio molto.

etc.

This short introduction, in which Beethoven also gives us a foretaste of his inherent predilection for the extraordinary use of dynamics (sudden changes from forte to piano) leads us in twelve measures to the first movement, *Allegro con brio*, with this principal theme —

Violin.

Flutes.

etc.

The flutes take up the cadence and lead through C and C sharp into a repetition of the theme one step higher in D minor, bringing it the third time in a slightly altered form on the dominant chord of G and leading back into the principal key of C. The second theme —

Oboe.

Violin.

Oboe.

Flute.

a

sf

etc.

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includes in its melody another of Beethoven's idiosyncrasies, namely, the syncopations at α , while the broken chords in the staccato accompaniment foreshadow his preference for decided figures in his basses. This application of a melodious bass we find a few measures farther on in the following passage : —

Violin.

Oboe.

etc.

The second part opens with the principal theme in A major, which after some modulations is reiterated fortissimo and in unison by the whole orchestra. The chromatic step C, C sharp, for the winds, which we found in the beginning, leading into a repetition in D minor, is now extended to a quasi chromatic scale, running through an octave and a half, and leading in a steady crescendo into the dominant and thus back to the second theme, which appears now in the original key of C. Near the close of the movement, Beethoven very ingeniously gives us a reminder of his opening chords and their resolution by using the principal theme in part, thus : —

Flute.

Violin.

etc.,

overlaying it in the winds with a seventh chord. The connecting figures and phrases remind one of Mozart, and the treatment throughout is simple and clear.

The Andante cantabile con moto, $\frac{3}{8}$ time, in the key of F, opens with the following melody :—

Violin II.

etc.,

answered in canon by the violas and 'cellos. The opening step C to F, enlarged to a sixth, G to E, makes the second phrase of the movement a natural sequence of the first. In the last eight measures of the first part, Beethoven again steps out of the beaten track of using the kettle-drum only as a kind of metronome, by giving it the following rhythmic phrase accompanying a triplet figure in the violins :—

Violin.

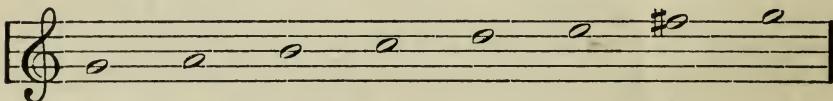
Timpani.

etc.

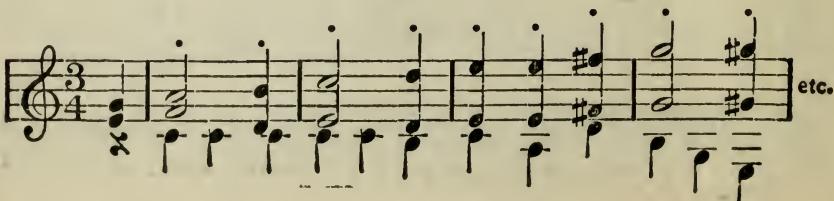
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The step C to F, in connection with the pulsating beat of the drum, furnishes the composer the material for the opening of the second part of the Andante, which is worked out with the utmost delicacy and closes with one of those dynamic contrasts of which Beethoven was so fond.

The Minuet, Allegro molto vivace, $\frac{3}{4}$ time, in C major, was the composer's most serious attempt to impress his individuality upon a form which had been so strongly defined by his predecessors, and which, as the representative of the dance Minuet, seemed to have been almost exhausted by Haydn and Mozart. Beethoven, recognizing the fitness of a bright and sprightly movement between the Andante and the last movement of the sonata form, aimed at once to break through the form of the Minuet proper and create the Scherzo and Trio, which he afterward developed so successfully. The movement under consideration, although entitled "Minuet," is really a Scherzo. Its beginning reveals those characteristics of the composer which further study of his works forces us to admire the most in him,—simplicity and strength. Look at the opening :—



Its tonal design appears to be nothing but the scale of G major, but what does it become under the hands of the young master?



The second part of the Minuet is remarkable for its modulation, and there is something infinitely humorous in the measures which follow this *tour de force* : —

Violin.

Fagotto and Oboe.

Basses.

etc.,

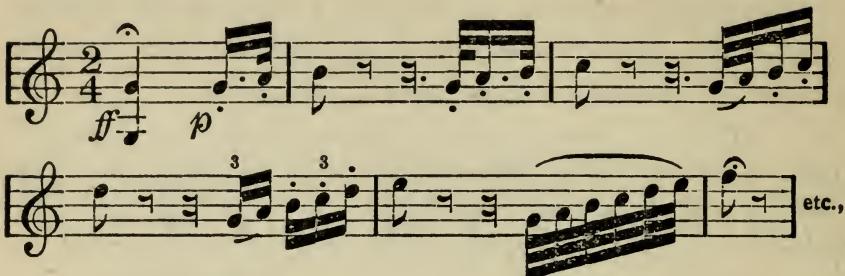
until their pianissimo comments are cut short by the statement of the opening scale fortissimo. Referring to the syncopations : —

etc.,

we have before us most of those qualities which elevated the composer above all his rivals in his after life. The Trio is very simple and chiefly based on the interchange of the wind and string choirs, and the Minuet, *da capo*, closes the movement.

The Finale opens with a few bars of Adagio. After a hold on G, the first violins daintily explore the ground in this fashion : —

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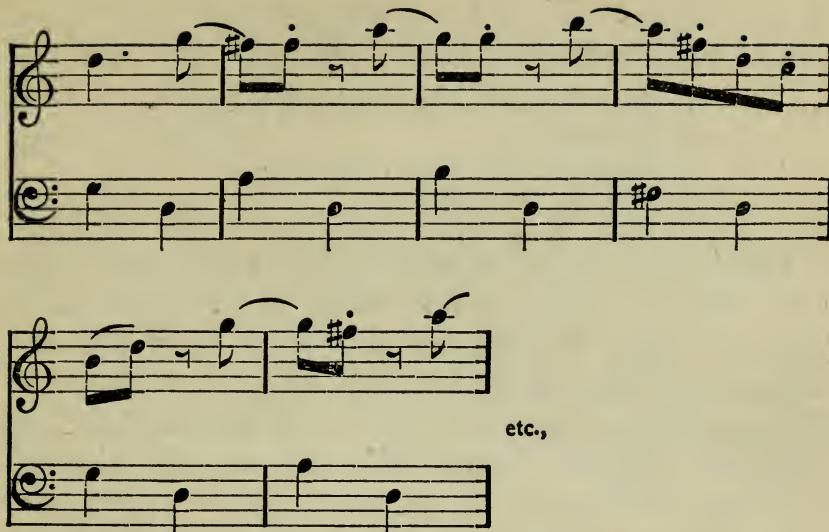
but no sooner have they reached the last lookout and made sure that the ground is clear, than they rush off in their mad dance, *Allegro molto vivace* : —



The duenna of the party puts in her word of caution : —



but it is taken up in mockery by the basses, and the whole company are off again. It goes without saying that this movement reminds us of Haydn. Why? Chiefly because the composer, in inventing his theme, suffered himself to be influenced entirely by the characteristics of the instruments, — a method which he discarded as he grew stronger. The opening phrase of the *Allegro* is a violin figure, pure and simple, and the scale runs of the second part are but threads compared with the scale which we found overlaying the harmonic structure of the opening of the *Minuet*. The second theme of the *Finale* is the following : —



coquettishly set off against the steady basses and entirely in keeping with the spirit of the whole.

In the First symphony Beethoven still clings to the accepted musical forms. He has not yet emancipated himself from the domination of the instruments, nor risen to bid them keep silence until he needs them for his individual expression; hence the occasional phrases which remind us of Haydn and Mozart. And yet the symphony shows us in embryo all those qualities which made Beethoven the greatest symphonic writer the world has thus far produced. As music the work is charming. It is not heroic in the Allegro, nor oppressively sad in the Andante, but delightful from beginning to end. It is not without intricacies and occasional discords, yet everything is clear, bright, and grateful to the ear.

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SYMPHONY No. 2, IN D. OP. 36

1. ADAGIO MOLTO. ALLEGRO CON BRIO.
2. LARGHETTO.
3. SCHERZO AND TRIO. ALLEGRO.
4. ALLEGRO MOLTO.

Beethoven's Second Symphony was completed in the year 1802, the composer then being in the thirty-second year of his age. The first sketches for this symphony were found in his note-book, which was edited and published by Nottebohm some years since. When finished, it was dedicated to Prince Lichnowski, who was also honored with the dedication of the exquisite "Sonate Pathétique." The symphony was first heard at the Theater an der Wien, Vienna, April 5, 1803.

The Second Symphony, although laid out on a somewhat larger scale than the First, shows us the composer in the normal condition of a man at peace with himself and the world, happy in his art, and not yet stirred to his very soul by the sorrows of life. It begins, like the First, with an introductory Adagio, although of much greater length. The sturdy opening on a hold on D, in unison by the whole orchestra, is at once followed by an exquisite phrase for the oboes and bassoons. Similar contrasts prevail until the opening of the Allegro con brio, $\frac{4}{4}$ time. The theme is given out by the 'cellos, and in the repeat —



the basses softly join them. The last part of the motive is somewhat emphasized by repeating the step of a third on the quarter notes at α , to a connecting melody in the winds, until the strings take up the first part of the theme

given above, and carrying it up into the seventh, enlarge the scope for a sweeping violin figure, which with a pronounced staccato phrase serves as a connection with the second theme : —

Musical score for Clarinet (Clar.), Bassoon (Fag.), and Violins. The score consists of three staves. The top staff has a bass clef, two sharps, and a common time signature. The middle staff has a treble clef, two sharps, and a common time signature. The bottom staff has a treble clef, two sharps, and a common time signature. The music includes various notes, rests, and dynamic markings like 'ff' (fortissimo) and 'etc.' The bassoon part features sustained notes and rhythmic patterns. The violin part includes a trill-like figure and a staccato phrase.

This theme is scarcely inferior in its jubilant expression to any similar outburst in Beethoven's later works. The finale of the Fifth symphony may have a more impetuous rush, but we have here the same joyous spirit, exulting in its youth and strength. This feeling is intensified in the repeat by a trill-like figure in the violins, apparently trembling with excitement to break into the fortissimo of the second half of the theme, which now runs into this motive : —

Musical score for Violin. The score consists of one staff with a treble clef, two sharps, and a common time signature. It shows a repeating pattern of sixteenth-note figures, enclosed in brackets, followed by an 'etc.' The violin part is characterized by rapid, eighth-note-like patterns.

until after a number of abrupt chords fortissimo the full orchestra stops on a diminished seventh chord (G \sharp , B, D, F), followed by three-quarters rest, during which the question naturally arises in the mind of the hearer, "What

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next?" We are in expectation of some crashing resolution, when a soft murmur strikes the ear from the strings :—

Violin.

cres.

etc.,

and not until after a crescendo of eight measures are we gratified with a satisfactory closing. The second part deals chiefly with the same material, a new feature being added by the counter-movement of a broken scale against the theme :—

Violin.

f

f Basses.

etc.,

and the constant tossing about of the motive :—



The second half of the second theme furnishes the composer the material for the following exquisite phrase : —

Flutes.

Oboe.

Violin. $\frac{3}{8}$ $\frac{3}{8}$ $\frac{8}{8}$ $\frac{8}{8}$

Fagotti.

Basses.

etc.

The close is exceeding bold, the basses rising in a slow chromatic scale throughout an octave from D to D, the violins trying to counterbalance it by the other extreme of gigantic strides, thus : —

sf sf sf sf sf

etc.

The movement ends with a feeling of exultant joy and happiness.

The Larghetto in A major, $\frac{3}{8}$ time, is one of the loveliest slow movements Beethoven ever wrote, and is a special favorite in the concert-room. The opening theme —

p

tr

etc.,

given out by the strings and repeated by the winds, is a flowing cantilena of exceeding beauty, uninterrupted by

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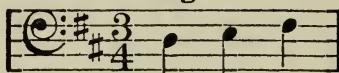
any staccato or even any well-marked incision in the phrasing. Even the syncopations on E in the violins have a coaxing character rather than the spirit of stubbornness. The second phrase —



with its endearing half-step, only intensifies the general feeling expressed in the first. A long dialogue follows between two lovers, which hardly needs musical quotation to be thoroughly understood by the attentive listener. It is one of those graceful feats of genius that captivates the casual hearer as much by its perfect beauty as it delights the student who investigates the means by which such perfect expression of a lovely sentiment is obtained.

The Scherzo here appears under its own name and is in the key of D, $\frac{3}{4}$ time. It is built up on the short motive

Allegro.



of three notes repeated over and over again, first by the basses, then by the violins, and again by the horns, after which the oboes bring it reversed, at one time fortissimo



and again piano, but ever tripping along staccato until the violins in the second part indulge in a temporary sweep of descending scale, followed by a reminder of the leading figure of the first Allegro: —

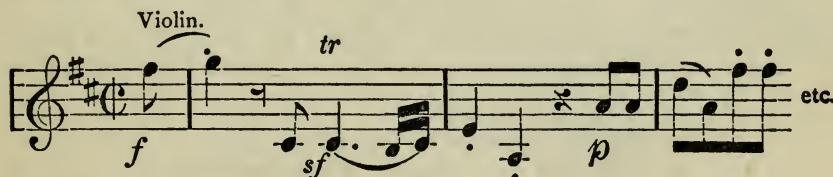


The three-note motive, however, soon stops such vagaries, and barring a short chromatic phrase carries the day. The Trio begins with a short phrase for oboes and fagottos played twice and ending in D. The violins, as if vexed by the liberty the winds have taken, in appropriating sixteen measures to themselves, follow with a determined stroke on the third (F sharp); and as if bent on destroying any pleasant impression that the winds might have left, turn the note into the tonic of the chord of F sharp:—



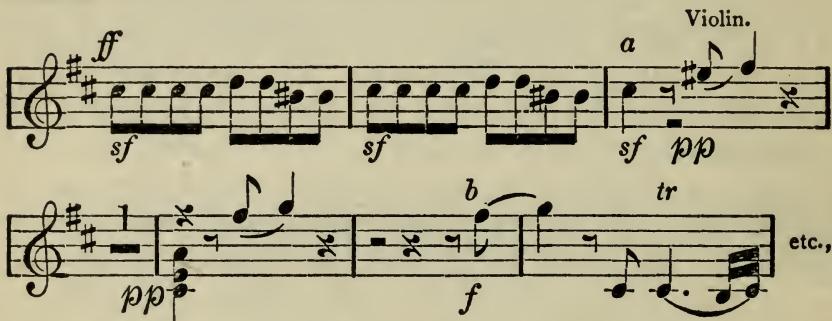
eventually quieted down on the same F sharp, thus preparing the way for a more social feeling among all the members of the orchestra during the rest of the Trio.

The Finale, Allegro molto, D major, expresses the same happy mood that characterizes the preceding movements. The opening motive is thoroughly characteristic of Beethoven, and for piquancy has few rivals among the composer's works:—



Then follows a longer period, in which the winds carry the melody while the strings furnish an apparently monotonous staccato accompaniment. In the further working up, that part of the motive containing the trill is also more

extensively employed, but the peculiarity of the appoggiatura during a fortissimo phrase of sixteen measures shows us Beethoven at his best. Right here we have also an instance where the composer exchanges humor for downright fun. Imagine the beginning of the following quotation:—



fortissimo, supported by the whole orchestra, closing at *a* with a sforzando crash, followed by the weazened little gasp of the first violin pianissimo, then by a pause and a repetition of this whimpering appoggiatura, finally after a second pause the whole orchestra breaking in at *b* with the opening motive, forte. The close is worked out into a Coda of considerable length, starting from two successive holds with a new rhythmic figure, which, however, soon merges into the general whirl of joyous mirth pervading the whole movement.

SYMPHONY No. 3, IN E FLAT (EROICA). OP. 55

[Heroic symphony, composed to celebrate the memory of a great man. Dedicated to his serene highness, Prince Lobkowitz.]

1. ALLEGRO CON BRIO.
2. MARCIA FUNÈBRE. ADAGIO ASSAI.
3. SCHERZO AND TRIO. ALLEGRO VIVACE.
4. FINALE. ALLEGRO MOLTO.

Beethoven first projected the Third symphony in 1802 and finished it in 1804. "Eroica" is likely to mislead the hearer if he supposes the music to be of a martial

character, and we therefore add the complete title of the work as it first appeared in print. It was: "Synfonia Eroica, composta per pesteggiare il sovvenire di un grand' Uomo, dedicata," etc.; that is, "Composed to celebrate the memory of a great man," namely, the *heros* in its widest sense. The first manuscript copy, however, bore the following inscription: —

Sinfonia grande,
NAPOLEON BUONAPARTE,
1804 *in August:*
del Sigr;
LOUIS VAN BEETHOVEN.

And the fly-leaf of the copy, which the composer retained, had the words "Luigi van Beethoven" at the top, and "Buonaparte" at the bottom. It is known that Beethoven watched with deep interest the great revolution in France, hoping that the freedom he imagined and desired would rise above the *sans-culotte's liberté* and enlighten the world. — One man attracted his attention and kindled his enthusiasm. Napoleon Bonaparte had appeared like a sun above the sea of confusion and mediocrity, rising rapidly but steadily until it seemed he would be the foremost hero of the republic. For Beethoven the 18th Brumaire had no forebodings of an 18th Mai; and when he first heard of the "*Vive l' Empereur*" he took the score of his "*Eroica*," tore its titlepage in two, and threw the work on the floor. His idol was shattered. The copy which had been prepared for the French legation at Vienna was withdrawn, and the symphony was finally published in memory of "*un grand' Uomo.*"

Such, in brief, are the facts relating to its origin. As biographical data, they will be received with the interest usually attached to such information, but in their bearing on the composition they become of far greater interest and

importance. Had Beethoven written the first two movements only and called the work "Napoleon, a Symphonic Poem," a running text could easily have been supplied, and, although there might be different versions, the fundamental idea would have been the same in all. But he was still in the bondage of the symphonic form as it then existed, or at any rate chose to adhere to the four classical movements, thereby sorely puzzling the enthusiastic critics who were to dissect his work and explain to the admiring listener the intention and meaning of every phrase; for that he had a very decided meaning and purpose in writing this work we may well believe. The "Eroica" was not thrown off in ten days nor ten months. Beethoven had for years been gathering the material and crystallizing the different musical thoughts which go to make up this mighty drama, and when he called the symphony "Napoleon Bonaparte," we are bound to believe that he in his way had sung the pæan of the hero, as he then supposed him to be.

Admitting in the first movement the strife, the battle, whether of warring races or of one man fighting against fate and fortune, and in the "Marcia Funèbre," the grandest dirge ever sung, whom do we follow to the grave amid those solemn sounds,—the hero of the drama, Napoleon? Then what of the third and fourth movements? The biography ends with the grave, and the character of the Scherzo and Finale will not admit the explanation of a *résumé* or commentary on the life just closed. Marx conceives that the symphony is a battle-piece. In the Scherzo he sees the busy life of the camp the day after the strife; in the Finale the joys and festivities of peace. Wagner finds no military hero, but literally "a great man," whose qualities are described in the text. Overpowering force leading to a tragic result characterize the first two movements. In the Scherzo all is serene. In the Finale the "grand"

"Uomo" is harmoniously developed, freed from passion, and conquered by the power of love. Berlioz compares the Scherzo to the solemn rites which the warriors of the Iliad celebrated at the grave of their leader, continued in the Finale, and closing with a hymn of victory. But every hearer may exercise his ingenuity and fancy upon this problem, and most will probably arrive at the conclusion that the music of these two movements was written for music's sake, rather than to portray any phases of a hero's career.

The first movement, *Allegro con brio*, in E flat, $\frac{3}{4}$ time, has a number of themes in the highest degree characteristic, showing Beethoven's power in terse and precise expression of musical ideas. The main theme is given out at the very beginning by the 'cellos in a quiet manner, but after twenty-four measures we encounter the syncopations which play so decided a part in this great picture of strife and at times change the rhythm practically to $\frac{2}{4}$ time, although the movement is written in triple time. A tender episode for the winds, repeated by the strings, interrupts the turmoil, but after a short repose a rapid crescendo leads again to the clashing syncopations. A similar treatment is adopted in the second part, the whole forming one of the most remarkable pieces of orchestral writing ever accomplished.

The *Adagio assai* appeals more directly to the listener, with its sad melody in C minor and its heartfelt tones of melancholy. This solemn dirge, designated by the composer "Marcia Funèbre," is followed by the Scherzo, *Allegro vivace*. The contrast in the heading of the two movements would naturally suggest startling incongruities in the music; but it is one of the greatest achievements of Beethoven's genius that he surmounts the difficulty in a way which does not admit of an idea of unfitness.

The Scherzo begins with a *pianissimo staccato*, which has something mysterious in its character, moving four

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measures in the step of a secunda only, and that on the lower notes of the violins. Not until the fifth measure does the melody rise into the higher octave, and only in the ninth measure do we find a hint of the lighter character of the Scherzo in a short group of connected descending notes. Even the second part moves in a similar manner of steps and half-steps always pianissimo. It is not until the middle of this part that it breaks forth with a sudden fortissimo, and not even then without a reminiscence of the syncopations of the first Allegro. A change from $\frac{3}{4}$ into alla breve $\frac{4}{4}$ during four measures, and back again into $\frac{3}{4}$ time, is a conspicuous example of Beethoven's masterly application of rhythm as a means of expression. The Trio, with its horn passage, finally dispels the gloomy character of all that precedes, and calls up more peaceful visions.

The last movement, *Allegro molto*, begins with a dominant seventh chord in the form of a cadenza, after which the theme enters pizzicato. This melody, in its intervals, is really a fundamental bass, and is worked up in the form of variations, ever and anon interrupted by a hold on the dominant chord, until a new theme appears, happier and brighter than any, dominating the last part of the movement. It gives room to a severe treatment of the first theme in strict counterpoint, only to reappear in a *Poco andante* of some length, which without warning breaks into the final *Presto fortissimo* that brings the work to a close.

The principal theme of the first movement is given out by the 'cellos as quoted at *a* :—

The second subject at *b* is in fine contrast with the first, and is thrown about from instrument to instrument. The episode given out by the winds, as mentioned above, is indicated at *c* :—

Musical score for Beethoven's Violin Concerto, Movement I, showing measures 11-12. The score includes parts for Clarinet, Oboe, Flute, Bassoon (Fagotti), and Basses. The bassoon part features sustained notes with grace marks. The flute part has a melodic line with grace notes. The basses provide harmonic support with pizzicato strokes.

Another prominent theme starts in about the middle of the second part, as at *d* :—

Musical score for Beethoven's Violin Concerto, Movement I, showing measures 13-14. The oboe and cello play a melodic line. The bassoon part follows with a rhythmic pattern. The basses provide harmonic support with sustained notes.

followed by that remarkable passage in the basses at *e*. The melody of the Adagio we give at *f* with —

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etc.,

etc.,

its counterphrase at *g*. The main theme of the Finale is a subject chosen from an air in Beethoven's music to "Prometheus," the present Finale adopting the bass at *a* for a melody, and only bringing in the original melody at *b*, at the third variation. We give them here condensed, one above the other:—

b

a

p

ff

etc.

SYMPHONY No. 4, IN B FLAT. OP. 60

1. ADAGIO. ALLEGRO VIVACE.
2. ADAGIO.
3. MENUETTE. ALLEGRO VIVACE. TRIO, UN POCO MENO ALLEGRO.
4. ALLEGRO MA NON TROPPO.

The Fourth symphony, as the original manuscript shows, was written in 1806, and dedicated to Count Obersdorf, one of Beethoven's Viennese patrons. It was first performed at a subscription concert for the composer's benefit in the Spring of 1807, and was subsequently given at a charitable concert on the fifteenth of November of the same year, which may be called its first public performance. It lies like a gleam of sunlight between the heroic Third and majestic Fifth. Although written at a time when Beethoven was harassed by intrigues and cabals growing out of the production of his opera "Fidelio," then known by its original title of "Leonore," it is the happiest and most serene of all his symphonies. With the exception of the introduction, which bears traces of anxious uncertainty, if not of sadness, there is scarcely a measure in the work which is not bright, peaceful, and happy.

The symphony begins with the customary slow introduction, an Adagio in $\frac{4}{4}$ time, in the key of B flat, which opens in this mysterious manner to a long-held B flat in the wind instruments : —

Flute.

Violin.

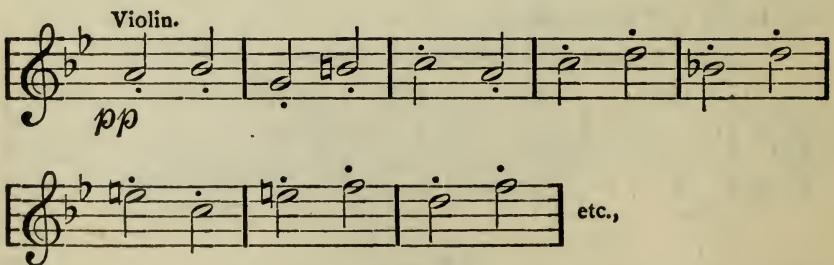
etc.

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It is not the mystery of dreadful adventure, for the tip-toeing figure in the seventh and eighth measures assures us that there is roguery abroad. This tripping around in the dark is kept up through thirty-six measures, and then the light is turned upon the masqueraders suddenly and in full force with a seventh chord on F fortissimo, which, after exposing the entire company in the opening measures of the Allegro vivace, hurries them on at an accelerated pace : —



While the violins are indulging in mysterious whisperings, the bassoon, as the clown of the company, skips around as nimbly as Figaro, until it is silenced by a crescendo of four measures, and the rush of the opening of the Allegro is repeated. A mocking syncopated phrase now occurs, followed by a little small talk between the bassoon, oboes, flutes, and violins, until a unison figure for the strings, of a peculiarly buoyant character in its harmonic design and well calculated for a fine crescendo —



brings us to a little canon —



a simple enough proceeding for Beethoven, but in its very simplicity admirably in keeping with the general character of the music. A mysterious tremolo pianissimo for the violins is followed by the boisterous laugh of the whole company, and after repeating this little by-play a syncopated figure in the violins forces the repetition of the first part. The second part, though dealing essentially with the same thematic material, is exceedingly rich in harmonic changes and transpositions, to follow which would lead us too far; but the listener should note the exquisitely roguish humor that pervades a phrase in which the kettle-drum takes part individually in the general fun. This part also contains an unaccompanied, unbroken scale, started by the first violins on G sharp above the staff and carried down into the basses to E sharp below the bass staff, always pianissimo, breaking into an upward sweep through a diminished seventh chord and landing again within four measures on a high D in the flutes. This freak sets the kettle-drum to growling, and while it keeps up its rumbling for twenty-six measures the scattered forces are called back one by one until they unite in the opening theme fortissimo. Thus the first movement, though abounding in fine effects and wonderful modulations, flows

along in an unbroken and perfectly spontaneous manner, nowhere showing an effort of serious labor.

The Adagio in E flat, $\frac{3}{4}$ time, is less liable to very widely different interpretation, and would well fit into a love poem. The following measure, given out by the second violins,—



is used by the composer as the chief and characteristic design for his accompaniment throughout. A lovely air—

Cantabile.

Violin I. [Measures of music]

etc.,

enters at the second measure, marked "cantabile," sung by the violins, and closes in its eighth measure on the fifth of the chord, producing an effect of vagueness, "as if its loveliness might go on forever." It is then repeated by the wind instruments, to which is also given the greater part of the second phrase. In its workmanship this Adagio is remarkable for what the Italians call "fioriture," but in this case more strictly "decorative accompaniment," which at times reminds us of delicate carving and again wreathes itself around the melody, while in the repeat it is

even woven into the melody itself. Just at the close the opening motive claims its right for the first time as a solo for the kettle-drum, the use of which no one but a master could have withheld the temptation to employ many times before.

The Minuet, *Allegro vivace*, in B flat, differs in its form somewhat from any of Beethoven's former third movements, inasmuch as it is divided into five sections instead of three, by repeating both the Minuet and the Trio and returning again to the Minuet. The principal motive shows what care Beethoven bestowed upon these movements. The jostling, pushing effect of the first part of the opening phrase, offset by the sweeping legato answer, which sounds like a kindly remonstrance, is all he needed for the Minuet proper ; but how wonderfully these means are employed when we come to look at their distribution, as far as harmony and color (that is, the use of different instruments) are concerned ! The Trio, *un poco meno allegro*, consists of a short phrase for the wind instruments, interrupted by a playful remark of the violins, —



repeated on three ascending steps, with a short trill toward the end imparting a peculiar elegance to the dainty dialogue. The final repeat of the Minuet proper winds up with the following :—



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the horns putting, as Schumann says, "one more question," though cut short by the last fortissimo chord.

The last movement, *Allegro ma non troppo*, is again in the key of B flat, $\frac{2}{4}$ time. It starts off merrily with the violins : —



followed by a figure which, considering its limited compass, looks as if it had stepped out of a Bach fugue. Its very closeness, however, seems to check and keep the merry-making within bounds; only one of the motives, skipping through a broken chord, is allowed the liberties of a privileged and noisy couple; all else is cheerful and happy in its nature. The close is as playfully dramatic as Beethoven ever allowed himself to be. After a general call to order, followed by a pause of one measure, the first violins, somewhat out of breath, make their adieux, answered by the bassoon and finally by the violas, when the humor of the thing gets the best of them all, and they rush off helter-skelter, shouting at the tops of their voices : —

A musical score for the end of the movement. It includes four staves: Violin (top), Fagotto (second from top), Violas (third from top), and Basses (bottom). The Violin and Fagotto play eighth-note patterns. The Violas play sixteenth-note patterns. The Basses play eighth-note patterns with a dynamic of ff . The score ends with a final repeat sign and two endings.

SYMPHONY No. 5, IN C MINOR. OP. 67

- | | |
|----------------------|-----------------------|
| 1. ALLEGRO CON BRIO. | 3. ALLEGRO (SCHERZO). |
| 2. ANDANTE CON MOTO. | 4. ALLEGRO. PRESTO. |

The Fifth symphony was finished in 1808, although its composition had occupied Beethoven's attention for many years before. The first two movements were written in 1805, and sketches for them have been found as early as 1800. At its first performance, at Vienna, December 22, 1808, it was numbered on the programme as the Sixth; and the Pastoral appeared as the Fifth. Both were finished in the same year, but the priority of the C minor is clearly established by Beethoven's own numbering in the autograph. Like the Sixth, it is dedicated to Prince Lobkowitz and Count Rasoumowsky, noble patrons of music, whose names are thus consigned to immortality.

The C minor symphony is probably the best known and most admired of the nine, perhaps because it is the most human in its qualities. Beethoven himself has left us a clew to its meaning, and with that clew nearly all critics have arrived at substantially the same decision,—namely, that it pictures the struggle of the individual with Fate, the alternations of hope and despair, and the final triumph, in contradistinction, for instance, with the motives of the Ninth symphony, where the same struggle is fought, only upon the broader field of the world; where the triumph is the same, only it is the triumph of the universal brotherhood. In speaking of the first four notes of the opening movement, Beethoven said, some time after he had finished the symphony: "So pocht das Schicksal an die Pforte"

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("Thus Fate knocks at the door"); and between that opening knock and the tremendous rush and sweep of the Finale, the emotions which come into play in the great conflicts of life are depicted.

In the Fifth, as in the Third symphony, we find that concentration of thought and labor which makes these two musical poems so all-powerful and overwhelming in their effect. It is not marked by a spontaneous flow of musical phrases lightly strung together, or by mere toying with musical forms; but each motive represents a concentrated essence of thought which, once heard, makes an indelible impression, and apparently admits of no change. His sketch-book shows what infinite labor Beethoven bestowed upon the modelling of these unique themes before he adopted the forms in which they are used in the symphony. Once they had left the master's hand, however, they were no longer fancies, but facts; and it took little more than the musical Vulcan at his smithy to drive these facts home until the merest tyro should feel their weight. We give only a few quotations, but bearing them in mind, the listener will be able to follow the development of this passionate outpouring of a passionate mind while brooding over its fate: —

Allegro con brio.



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The holds at *a* occur frequently, as well as the abrupt chords leading up to a pause. The persistency with which the theme at *b* is repeated and carried upward in a steady crescendo, only to vent its rage in those terrible three notes, dropping into a third below and cut short by two abrupt chords, well depicts the persistent struggle of a great mind with the misfortunes of life. After the statement of inexorable fate by the horns at *c*, it almost seems as if the proud mortal were pleading his case and appealing for mercy; but the pitiless cry at the five-fold repetition of the four notes at *d* grows unendurable, and, stung to the quick, he hurls his defiance against the gods. A period of exhaustion characterizes a passage in which the winds alternate with the strings during thirty-two measures, in short chords ever drooping until roused again to life.

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and strife by the motive at *c*, given in unison by the whole orchestra. The last motive, at *f*, may simply be described as a hammer and anvil, and no one who hears it can mistake our meaning.

Of the Andante con moto, in A flat, $\frac{3}{8}$ time, we quote only the principal phrases: —

The musical score consists of four staves of music. Staff 1 (Violas/Cellos) starts with a melodic line labeled "Dolce." followed by a repeat sign and a bassoon-like line labeled "pizz.". Staff 2 (Wind instruments) follows with a melodic line. Staff 3 (Violins) starts with a melodic line labeled "b". Staff 4 (Violins) starts with a rhythmic pattern labeled "c". The music continues with various melodic and harmonic patterns across the staves, including a fortissimo dynamic (ff) and an etc. marking.

The opening is given out by the violas and 'cellos, while the phrase at *b* is always started by the winds, breaking into a sudden fortissimo at *d* and enriched at every repeat by a more animated figure in the violins. The first phrase breathes sweet consolation, while the second points onward and upward, promising peace and happiness to the anxious heart, with a bold transition at *d* assuring the sufferer of glorious triumph and happiness. The measures preceding this outburst produce a thrilling effect by the

use of the ominous ninth below the melody, which in the second violins and violas raises the ghost of the Fate motive of the first part with its three strokes indicated at *c.*

The Allegro Scherzo, in C minor, starts out with a timid question, —

Bass.

poco ritard.

Violins.

but in the answer it seems as if the youthful hero had grappled with the decrees of Fate and boldly turned the point of the weapon against his foe. The three strokes of the first movement which started on an up beat | $\overline{\text{d} \text{ d} \text{ d}}$ | d | are now defiantly turned into | $\text{p} \text{ p} \text{ p}$ | p^{\cdot} |, and boldly carry the day. The second part of the Scherzo, in the key of C major, which represents the Trio, opens with a strong and boisterous passage for the 'cellos and basses, gradually reënforced by the violins, and carried to a joyful climax, from which a gradual decrescendo leads back into the first part.

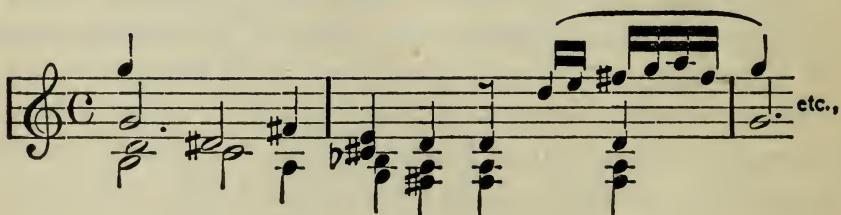
After the hold the now victorious triple beat starts pianissimo in the clarinets and changes from instrument to instrument, but always pianissimo, as if intended thoroughly to repress any premature exultation. The kettle-drum finally takes up the beat, and for forty-eight measures persistently furnishes the rhythm. The violins take courage and begin an upward sweep, always pianissimo and in ever-widening intervals, until it reaches the dominant seventh chord, when the footing for a triumphant onslaught

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seems secured, and with a short crescendo we rush into the jubilant march of the last Allegro, in the key of C major, common time:—

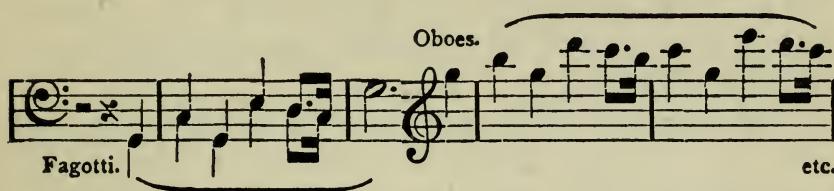


This is joy unbounded, not without manly dignity in the first four measures, but soon giving way to an abandon of exultation. The upward sweep from the sixth measure, ending twice on the octave, is in its third repetition carried a third higher, as if breaking all bounds, and naturally flows into a dotted rhythmic figure which only increases the excitement. The tender element, the loving figure, be it woman or angel, that breathed its consolation in the second movement, is recognized in the following short episode:—



but is soon drawn into the general hymn of joy. After a perfect whirl on the dominant chord of G for twenty

measures, the violins having a tarantelle-like figure in triplets, the movement is suddenly interrupted by an episode of fifty-four measures in triple time, recalling the Scherzo in its rhythm, but in reality only a prolongation of the dominant chord, which was cut short at its climax so as to make a more deliberate change at the repetition of the grand march of joy. In conclusion, we quote only the principal phrase of the middle section of this movement:—



SYMPHONY NO. 6, IN F (PASTORAL). OP. 68

1. **ALLEGRO MA NON TROPPO.** (The Cheerful Impressions excited on arriving in the Country.)
2. **ANDANTE MOLTO MOTO.** (By the Brook.)
3. **ALLEGRO.** (Peasants' Merrymaking.)
4. **ALLEGRO.** (Thunder-storm.)
5. **ALLEGRETTO.** (The Shepherd's Song; Glad and Thankful Feelings after the Storm.)

The Pastoral symphony was composed by Beethoven in 1808, and was first performed at a concert given in Vienna, December 22 of the same year. No doubt can attach to the meaning of this symphony, as the composer has left his own explanation prefixed to each movement. It is absolute programme-music, and yet both in the sketches as well as in the autograph of the completed work a caution is conveyed to the effect that it is not an actual representation of the rural scenes that form the motive of the work. In the sketches it is entitled "Sinfonie caratteristica. Die Erinnerungen von der Landleben" ("Symphony Characteristic. Memories of

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Country Life"), and the following note is appended : " Man überlässt dem Zuhörer sich selbst die Situationen auszufinden " (" The hearer must find out the situations for himself "). When the symphony was completed, however, Beethoven changed his intentions, and in the programme of its first performance, as well as in the printed score, gave explicit descriptions of the meaning of each movement, prefaced, however, with the significant caution : " Mehr Ausdruck der Empfindung als Malerei " (" Rather expressive of sensations than painting,")—or actual description.

This symphony, in fact, reveals Beethoven as the lyric poet. It is by no means the sentimental strain of the conventional spring poet, but the masterly expression of that happy and contented feeling which the lover of Nature experiences during a ramble through a lovely country. The motives employed are apparently of the simplest kind, but demonstrate the evolution of intense thought. They cannot be altered by a note without the sacrifice of their meaning. They are short and close in design, and to a great extent lean on the tones of the hunting horn. Their force rather lies in the fact that by their continuous repetition they produce that train of thought in the hearer which causes him to recognize the music at once as pastoral. We quote a few of the motives that will attract the hearer's attention : —

The musical notation consists of two staves of music. The top staff begins with a dynamic 'p' and a key signature of one flat. Motive 'a' is a series of eighth-note pairs followed by a sixteenth-note pair. Motive 'b' is a series of eighth-note pairs with some grace notes. Motive 'c' is a series of eighth-note pairs with a bracket over them. The bottom staff continues the sequence of motives.



The first movement, of which the above are the themes, is an Allegro ma non troppo in F major, $\frac{2}{4}$ time, and is in keeping with the general description we have given of the music.

The Andante molto moto in B flat, $\frac{12}{8}$ time, gives voice to the listless dreaming of the wayfarer who is resting at the banks of the brook. The monotonous accompaniment, sustained through nearly the entire movement by the strings, is of a flowing figure, containing a gentle rise and return to its level. The first violins give out the principal melodic theme, while the wind instruments respond with the second phrase. Short figures abound, flitting about among the different instruments, sometimes in imitation, again in euphonious thirds or sixths, and at times a brief trill or the short snapping of pizzicato notes. Its effect is that of the evening air alive with songs of birds and the buzz of insects. In the last twelve measures of this movement, the composer even introduces the bird-songs,—a proceeding which has been pronounced childish and utterly unworthy of Beethoven, but which to the unprejudiced listener seems to belong in its connection. When we consider that its use by Beethoven cannot possibly have sprung from a desire to write catchpenny claptrap, it would perhaps be well to accept the intention of the composer.

The third movement, Allegro, in F major, $\frac{3}{4}$ time, representing the Minuet, introduces the purely human element. The first eight measures usher in the good country people tripping briskly along, but what a woful failure the clumsy peasants make at the end of the phrase! In the next phrase, however, we approach the dance proper with its "band accompaniment." The whole movement shows how perfectly, as the Merry Andrew has it in the prelude to "Faust," Beethoven could grasp the exhaustless "life that all men live," not disdaining even to include the pleasures of the lowly peasantry in his inimitable tone-picture. The minuet-like movement is interrupted by a short *Tempo d'allegro*, $\frac{2}{4}$, which seems like the change to another dance, though being rather more boisterous it comes to a close by two short pauses, as if to give the dancers a chance to catch their breaths before returning to the triple time of the Minuet closing the movement.

The next movement, an Allegro in A flat, is entitled "Thunder-storm," and brings before us the lowering sky, the distant rumbling of thunder, the sultry air, and the cumulus clouds as they rise higher and higher above the horizon until we are almost in darkness, and the storm breaks forth in all its fury. It soon passes over, however, the clouds break, and sunshine illuminates the refreshed landscape. Without interruption, the closing measure leads into the last movement,—the shepherd's song of joy, and his feeling of relief from the dangers of the tempest. The motives are formed from the representative intervals of the instruments chiefly used by shepherds, and move in the steps of the chord rather than in the successive notes of the scale, although the middle section of the movement brings the violins to the front with just such runs as were excluded from the first part, which more strictly represent the song of the shepherd. The movement closes with

one of those dynamic contrasts in which Beethoven delighted. After the horn once more sings the principal theme,—

Horn. *Con sordino.*

softly, *con sordino*, and while the violins are twining around it in a descending figure, the whole orchestra breaks in suddenly and without any preparation on the closing chord fortissimo, as indicated above.

SYMPHONY No. 7, IN A MAJOR. OP. 92

1. **POCO SOSTENUTO. VIVACE.**
2. **ALLEGRETTO.**
3. **PRESTO. PRESTO MENO ASSAI.**
4. **FINALE. ALLEGRO CON BRIO.**

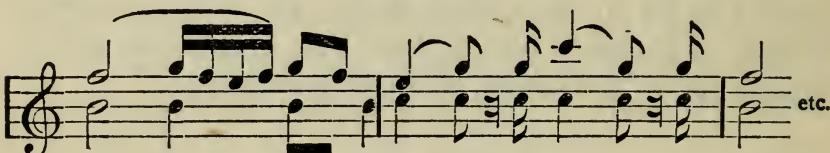
The Seventh symphony, which vies in popularity with the Fifth, was finished in the year 1812, and was first performed December 8, 1813, at a concert in Vienna for the benefit of the Austrian and Bavarian soldiers wounded at the battle of Hanau. The symphony was also played November 29, 1814, before the allied sovereigns at the meeting of the Congress of Vienna, and made a great impression.

Of all the Beethoven symphonies, the Seventh is the most romantic, as well as the most happy. The composer left no clew to its meaning, though we know from his letters that he esteemed it as one of his best works. Modern critics, however, have busied themselves trying to interpret the story it tells. Berlioz and Ambros call it a rustic wedding; Marx, Moorish knighthood; Oulibicheff, a masked

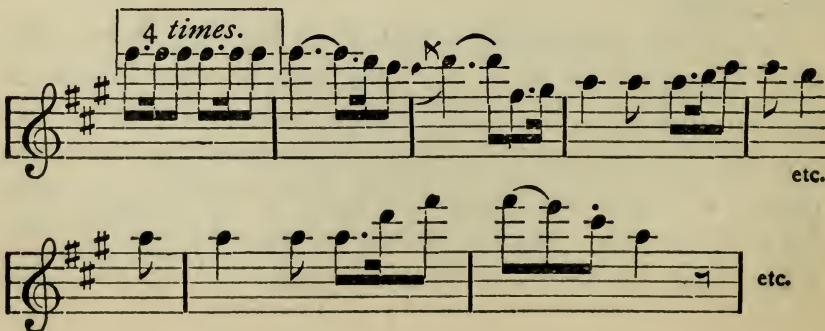
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ball; and Bischoff, a sequel to the Pastoral symphony. Richard Wagner, with his keen insight into the subjectivity of music, declares that it is the apotheosis of the dance, the ideal embodiment in tones of the bodily movement,— a definition which admirably applies to the symphony, as nearly all its motives are ideally perfect dance rhythms.

The introduction, a Poco sostenuto in the key of A major, is almost a movement in itself, and contains one of the happiest and most delicate phrases to be found anywhere in Beethoven's music, as follows: —



This episode occurs twice, preceded and followed by ascending scales running through two octaves, which are significant for the very staccato manner in which they are given. The last part of the above quotation, occurring as it does in the repeat on the chord of F major, is reiterated during a short crescendo, and suddenly resolves into the note E, given out by all the instruments fortissimo and repeated during the remaining ten measures of the introduction and the first four bars of the following Vivace, in various rhythms. At the entrance of the new movement it has the dotted rhythm of the quail-call, which is the predominating feature of the whole movement: —



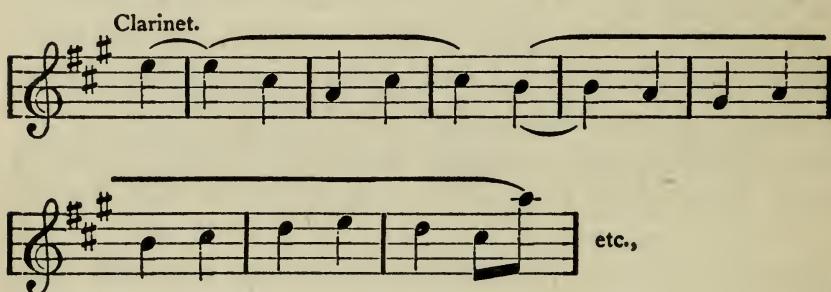
In these quotations the musician will be able to detect the germ in one form or another of nearly every measure of the first movement. The skipping rhythm and the melodic structure, not only as a whole but also in the smaller sections, are so pregnant that they are sufficient for the magician who in the working out brings all his art and devices into play. The opening suggests the dancing along of a bevy of happy girls, but when Beethoven feels in that mood it is impossible to trace him step by step. The giggling of the girls, the boisterous fun of the boys, the Homeric laughter of the elders, an attempt at dignity followed by a reckless plunge into hilarity, sudden pianissimos followed by fortissimos, harmonic changes for which there is no time to prepare in the general rush, now a coaxingly gentle phrase, now a war of words short but emphatic,—these are the characteristics of the first part. The ill-tempered outbreak at the end of this part is repeated at the beginning of the second, only the flutes scream a third higher than before; then a pause, and the violins move off again pianissimo  , while the basses come in with a long scale in the same rhythm, as if they were ashamed of having been led into loud words and were now trying to reëstablish good feeling. The Coda contains one of those phrases which by their monotonous repeats partake somewhat of the nature of a pedal point; and on the other hand remind us of the peculiarity of Slavonic music, in which this everlasting and monotonous repeat of one figure plays so characteristic a part. The basses support a steady crescendo from pianissimo to fortissimo during twenty-two measures with this figure:—



The Allegretto, which takes the place of the slow movement, is in A minor, $\frac{2}{4}$ time, and is built up on

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the following rhythmic figure: | $\text{J} \text{ J} \text{ J}$ | $\text{J} \text{ J}$ |. The melody of the first part moves within the interval of a third, and is of the simplest construction. The movement itself is constructed on a long crescendo as gradual as it is persistent, and irresistible in its natural strength. The production of such colossal effects by such simple means is one of the glories of Beethoven's genius. The second part, in A major, opens with this lovely melody:—



accompanied in triplets by the violins, with the steady dactylus | $\text{J} \text{ J} \text{ J}$ | as a support in the basses. A short interlude of staccato scales brings us back to the first theme, which is now worked up in the accompaniment in the style of a variation. Then the A major episode is repeated. The Coda, in A minor, after a few sudden dynamic transitions, falls back on the original theme and dies away in a pianissimo, in the last six measures, however, rising phoenix-like in this most original manner:—



The Scherzo, marked "Presto," in F major, opens with the simple device of moving through the intervals of the chord of F, but stamped by the master's hand with the form at *a*: —



followed by a descending scale motive, *b*. The third motive, growing out of *c*, furnishes by the repetition of the half-steps the principal material for the middle section of the second part. The last four measures of the Presto dwell on a prolonged A held by all the instruments, bringing in some part of the orchestra throughout the whole Trio, which changes into the key of D major, Assai meno presto. This A, suspended in mid-air as it were, with only an occasional pulsation into the G sharp below, sheds an air of serenity over the whole which greatly enhances the restfulness of the melodic theme: —



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The second part contains a most peculiar effect for the second horn, which on a low A and G sharp in different rhythms for twenty-six measures leads to a fortissimo repeat of the main theme, the trumpets ringing out the sustained A, supported by the kettle-drums,— a phrase which is almost without parallel for the expression of exalted, noble, and serene sentiment. An interlude, piano and diminuendo, changing between the chords of D and A, with a sudden drop into the seventh chord on C, leads back to the Presto. The Trio is then played again, followed by another repeat of the Presto and a short Coda, reminding one of the Scherzo in the Fourth symphony.

The last movement, Allegro con brio, in A major, $\frac{2}{4}$ time, takes up the joyous strain of the first movement and opens with the following whirling figure in the violins : —



which is supplemented by



accompanied by full short strokes of the string instruments. The following two motives complete the material for this movement : —

A musical score in 2/4 time, A major, featuring two distinct motives for the strings. Motive 'a' consists of eighth-note pairs connected by slurs. Motive 'b' consists of eighth-note pairs with a different rhythmic pattern. Both motives are repeated in a sequence. The score includes dynamic markings "p" and "f" under the notes, and "etc." at the end of the sequence.

The lightness and grace of the theme at *a* and the dance-like rhythm at *b*, with the mazurka accentuation of the second quarter, the use of dotted groups in the connecting phrases, the almost martial tread produced by the frequent employment of full chords, abruptly and forcibly marking the beats, the frequent changes of key, etc., — all these factors impart to the movement an exuberant spirit which stamps it and the whole symphony as one of the most complete expressions of whole-souled enjoyment of life our musical literature contains.

SYMPHONY No. 8, IN F. OP. 93

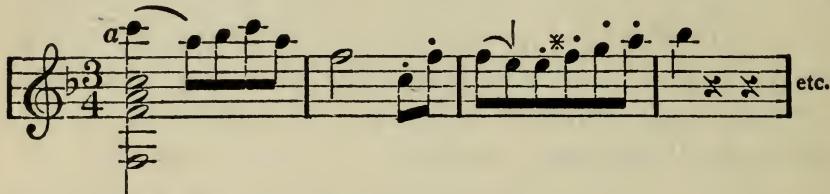
1. ALLEGRO VIVACE E CON BRIO.
2. ALLEGRETTO SCHERZANDO.
3. MENUETTO E TRIO.
4. FINALE. ALLEGRO VIVACE.

The Eighth symphony was written in 1812 at Linz, whither Beethoven had repaired upon the advice of his physician for the benefit of his health. It was composed at a sad period of his life, for besides his sufferings from shattered health he was engaged in a most unpleasant law-suit forced upon him by his unworthy sister-in-law and undertaken in the interest of a graceless nephew. Notwithstanding these depressing events the symphony is one of the brightest, most cheerful, and most humorous works that he ever conceived. He speaks of it himself in a letter to Salomon as the "Kleine Sinfonie in F," not that it was little, but to distinguish it from the "Grosse Sinfonie in A" (the Seventh) composed in the same year. We know from Beethoven's sketch-book that this symphony had occupied his mind for a long time, but its actual production must have been the spontaneous expression of a very happy mood of the composer, when he felt inclined to banter jokes and give free play to that humor which, as

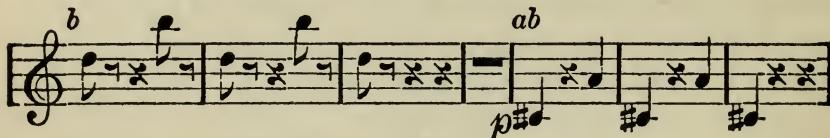
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we know by his letters, occasionally seized him in spite of his great and growing misfortune.

As if serious preparation were unnecessary he plunges at once into the work and opens the first Allegro vivace con brio in F major with the main theme :—



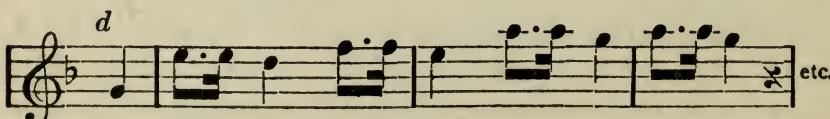
An intermediate phrase, closing with



leads into the second theme, —



which, containing a short ritardando, is then repeated by the wind instruments, and after a series of modulations runs into this motive for the full orchestra :—



The first part closes with the following skipping figure :—



which is in reality only an extension into the octave of the motive of *b*. The latter is frequently utilized during the second part in connection with the motive from the open-



ing phrase, which is employed with all the art of the contrapuntist either in imitations or enlarged into longer phrases for the basses, which during seventy-six measures really dominate the melody and finally rest on the octave skip at *e*. Then follows a pianissimo passage, which appropriates the tetrachord at the close of the first theme *a* marked *, and in canon form leads through a crescendo to a hold, after which a Coda commencing with

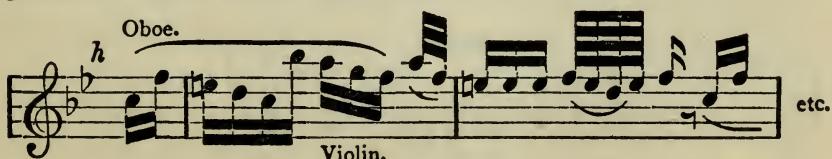


brings the first movement to a close, in its jocular way reminding us forcibly of the closing of the Minuet in Mozart's G minor symphony.

The slow movement is again supplanted by an Allegretto scherzando in B flat, $\frac{2}{4}$ time. It is the well-known



which depends on its staccato character and fine instrumentation for its daintiness, and has only one legato phrase in the whole movement:—

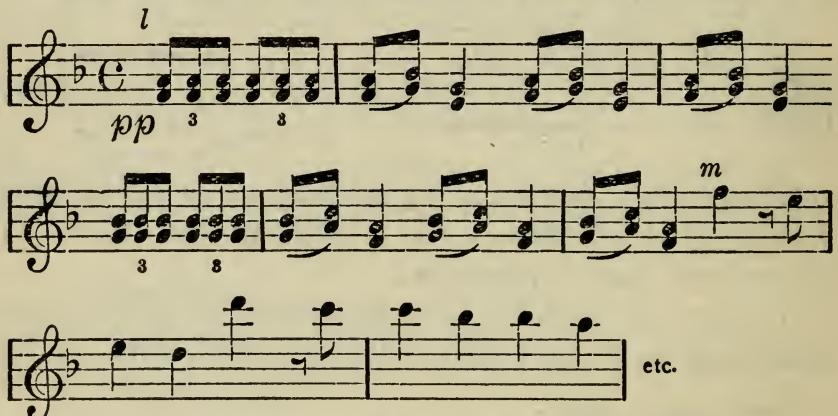


The Minuet, in F, appears this time in its own true character, and develops the stately dance with its gliding figures to a perfection only found in the best efforts of Haydn and Mozart. The third part, or Trio, has this opening for the horns,—



anticipating a vein of which Schubert frequently availed himself. The Minuet is then repeated.

The last part, *Allegro vivace*, in F major, opens with this tremulous figure for the violins, pianissimo:—



As we have had occasion several times to mention Beethoven's sketch-books, we copy this motive as he jotted it down at its first inception : —



The reader can form some idea from this how conscientiously and diligently Beethoven matured these fundamental ideas before he established the forms in which we now have them, and which, as we have said before, cannot be altered in any degree without destroying them. The second theme is the following cantilena:—



After a jubilant fortissimo about the middle of the movement, the music is interrupted by frequent rests, the triplet figure gliding past like a spider across his web, stopping short, then rushing on again to a second hold, after which a new design is introduced in a descending scale in the strings, and is opposed in the wind instruments by a similar scale, ascending. These scales move quietly and pianissimo in semibreves, while the triplet figure is flitting about here and there until the scale motive is brought in, fortissimo. The marvellous skill of the composer which is brought into play in this movement could only be pointed out at great length, and is of secondary importance to the listener. To the ear all is joyous excitement. Surprise chases surprise. Fortissimos are relieved by sudden pianissimos, the close figure of the opening theme by the octave jumps in the basses, and the tremulous double triplet by crashing syncopations, running at last into a most boisterous phrase with a sforzando on every other note,—an apparently reckless performance, but produced and subordinated by *scientific* devices. The main themes are once more hastily touched, and the movement exhausts itself in a long repetition of the final chord, as if trying to reach the longed-for rest.

The joyous, happy spirit pervading the whole composition, with its intermezzos of fun and quiet humor, will

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not fail to impress any hearer. When compared with the works of the later romanticists, Schubert, Mendelssohn, and Schumann, it seems to contain many ideas foreshadowing those which they developed to such perfection, though to Beethoven's more serious cast of mind these sportive fancies were only incidental. Listen to the motives at *a*, *b*, and *c*; the pizzicato closing of the first movement; the airy, perfectly magic opening of the Allegretto; and last, but not least, to the peculiar buzzing character of the double triplet in the last movement when employed pianissimo. These phrases only need an intentional interpretation to suggest the best samples of elfin music from Mendelssohn's "A Midsummer Night's Dream," or Berlioz's "Queen Mab."

SYMPHONY No. 9, IN D MINOR (CHORAL). OP. 125

I. INSTRUMENTAL.

1. ALLEGRO MA NON TROPPO, UN POCO MAESTOSO.
2. SCHERZO, MOLTO VIVACE; TRIO, PRESTO.
3. ADAGIO MOLTO E CANTABILE.
4. RECITATIVE, PRESTO; ALLEGRO MA NON TROPPO, ETC.
5. ALLEGRO ASSAI.

II. VOCAL.

1. RECITATIVE.
2. QUARTETTE AND CHORUS: ALLEGRO ASSAI.
3. TENOR SOLO AND CHORUS: ALLEGRO ASSAI VIVACE; ALLA MARCIA.
4. CHORUS: ANDANTE MAESTOSO.
5. CHORUS: ALLEGRO ENERGICO, SEMPRE BEN MARCATO.
6. QUARTETTE AND CHORUS: ALLEGRO MA NON TANTO.
7. CHORUS: PRESTISSIMO.

The Ninth, or "Choral," symphony, written in 1823, the last of the immortal group, stands prominently out among all other works of its class by its combination of voices and instruments. Before its composition, Beethoven had been preparing the way for such a union. In

the Choral Fantasie, written in 1808, he advanced upon the idea by employing a chorus in the Finale; but in the Choral symphony he made a still bolder advance, and introduced a chorus with variations on a colossal scale. There is a striking resemblance between the two in the choral parts, and Beethoven himself describes the symphony as being "in the style of the Pianoforte Choral Fantasie, but on a far larger scale." Schiller's "An die Freude," the "Ode to Joy," was selected by Beethoven for the Finale. Thirty years before the composition was really begun he had had this poem in mind as a fitting subject for musical treatment, as is shown by a letter written to Schiller's sister in 1793, and the symphony was not performed until 1824. In 1811 an attempt to set the words is found in sketches of the Seventh and Eighth symphonies. The first of these sketches is given as follows, by Thayer:—

Ouverture, "SCHILLER."

Freu - de schö - ner Göt - ter Fun - ken

Töch - ter aus E - li - - si - um.

After various attempts, as indicated by his sketch-books, Beethoven adopted an entirely new melody, which was finally evolved into the present setting.

The progress and performance of the symphony come next in order. On the sixth of April, 1822, Beethoven wrote to his friend and pupil Ferdinand Ries, then in London, asking what the Philharmonic Society would be likely to pay him for a symphony. Ries brought the matter to the attention of the Society, and it authorized him to offer Beethoven \$250 for a manuscript symphony. On the

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twentieth of December he accepted the commission. He concluded his labors in 1824, and sent the manuscript to London, though it was first given in Vienna at the Kärnthnerthor Theatre, May 7 of that year. The manuscript copy in the possession of the London Philharmonic Society bears the following inscription in Beethoven's handwriting :—

Grosse Sinfonie, geschrieben
für die Philharmonische Gesellschaft
in London,
von Ludwig van Beethoven.
Erster Satz.

The symphony is without introduction proper. There is a prologue introducing the first subject, "always pianissimo," in which the instruments seem to be feeling their way. It begins with an incomplete chord, 'cello, second violin, and horns, the first violins following *sotto voce* :—

Sempre.

Sotto voce.

Violin I.

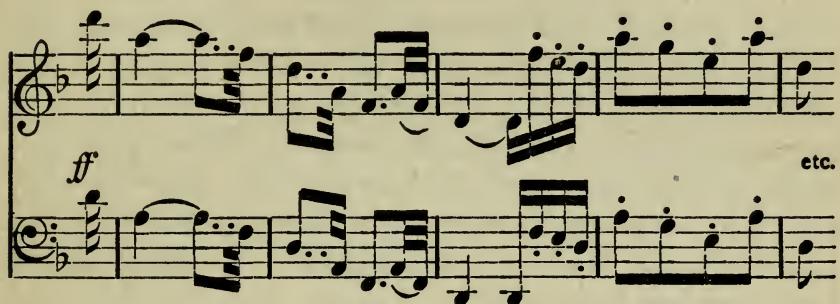
Violin II.

'Cello.

etc.

Viola.

After a repetition the real work begins. Against the background of the second violins and 'cellos, strengthened by the sustained tones of the horns, clarinets, and flutes, the violins, tenors, and contrabasses appear in broken phrases. Then the wind instruments come in one by one, and at last with a mighty crescendo the whole orchestra in unison sweeps into the first subject:—



The great crescendo dies away, but the titanic crash is renewed again and again whenever the theme occurs. It is a struggle full of hopelessness and melancholy, a many-colored picture of the feelings and moods which must have possessed the mind of the composer. The second subject —

A musical score showing two staves of music. The top staff features a melody for Clarinet, with dynamics 'Sempre' and 'p'. The bottom staff features a melody for Flute. The dynamic 'p' is indicated below the bottom staff. The section ends with 'etc.,' at the end of the flute's melody.

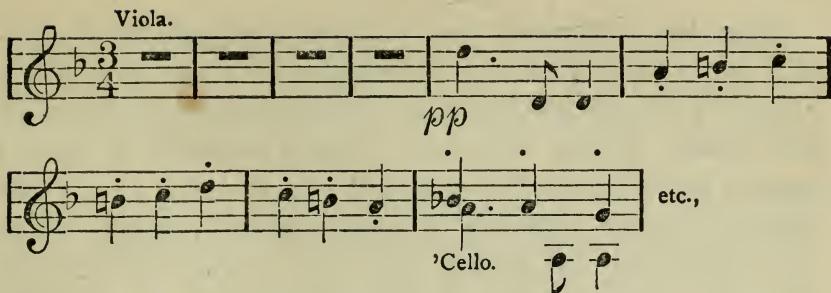
is in striking contrast with the first, being tranquil and gentle in its inception. At its conclusion, the violins announce another energetic phrase, and the strife is resumed, at last reaching an episode from which is developed a brief but very melodious passage followed by a second episode for the strings in unison, that leads on to the close of the first part of the movement, ending fortissimo and in unison. This division is not repeated. In its place Beethoven proceeds with the working out of his materials with a vigor and majesty that have never been surpassed, the orchestral parts moving independently of each other and frequently opposed, yet forming well-developed parts of a grand whole, until the Coda is reached, into which he seems to have thrown not only all his skill but all of his own conflicting moods and restless, agitated spirit; for this symphony was written during a period of his life filled with deep, brooding melancholy. The old subjects and episodes are worked up with profound skill; but before he closes, a new and darker subject appears in the strings, companion to a threnody sung by the reeds, the strings repeating a chromatic passage through and above which is heard the wail of the oboes, until the movement closes with a powerful outburst, as if the soul were seeking to free itself from the menaces of destiny.

After twelve bars of prelude the orchestra is fairly launched into the Scherzo, as follows:—

Molto vivace.

Violin II.

etc.,



in which all the instruments successively join with spirited and brilliant effect. The wind instruments follow with a second theme, accompanied by the strings, which, after repetition, leads up to still other tuneful motives given out by the winds. The Scherzo closes pianissimo, but at last the horns and trombones joyfully announce the Trio with its charming pastoral opening : —

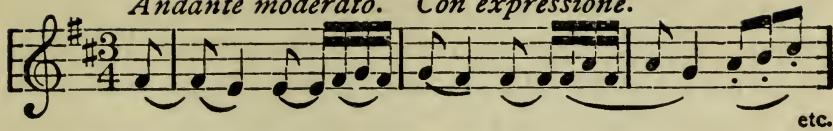
Musical score for Oboes and Clarinet, Bass Trombone, and Fagotto. The score consists of three staves. The top staff is for Oboes and Clarinet, starting with a treble clef, a key signature of one sharp, and a common time signature. The middle staff is for Bass Trombone, starting with a bass clef and a common time signature. The bottom staff is for Fagotto, starting with a bass clef and a common time signature. The music begins with a melodic line on the oboe/clarinet staff, followed by rhythmic patterns on the bass trombone and fagotto staves. The score concludes with the word 'etc.' under the bass trombone staff.

A vivacious subject for violas and 'cellos follows the first, and then the horns fairly revel in the principal theme until the Coda is reached, in which the whole orchestra joins with the utmost joyousness.

From the storm and stress of the Allegro and the geniality and hilarity of the Scherzo, the third movement, Adagio, changes to celestial rest and serenity, and is among the noblest, purest, and most grandly beautiful hymns of joy the great master has written. It is made up of two distinct subjects differing in every musical respect, which are alternately developed until the second disappears. The first, *Adagio molto e cantabile*, is in B flat, and for delicious repose and ethereal sweetness can hardly be excelled in the whole realm of musical art. It is taken by the quartette of strings with interludes by the clarinets and horns, as follows: —

Adagio molto e cantabile.

After the strings have finished the melody, and the first part of the movement comes to a close, the time changes as well as the key, and the second violins and tenors announce the following subject in unison, which in its quiet, graceful, and smoothly flowing measures almost rivals its companion: —

Andante moderato. Con expressione.

The transition from this serene movement to the Finale is a startling one. The wind instruments and drums, reinforced by the double-bassoon, break out in a most clamorous fanfare, which is interrupted by a recitative passage for the double-basses, as if expostulating against the uproar. It is to little purpose, however, for the clamor is renewed even more boisterously. Again the recitative is heard, and again the clamor; but at last there is an instant's hush. The opening bars of the first three movements appear, alternating with recitative, but these evidently are not wanted. At last the final theme is foreshadowed, quietly and almost timidly, until the 'cellos and basses vigorously and unmistakably give it out in the setting of the "Hymn of Joy":—

Allegro assai.

p 'Cellos and Basses.'

cres. p

Next the violas and 'cellos take the theme, then the first violins, and at last the whole orchestra in full force. After its variation, the ominous clamor which introduced the Presto is heard again. This time it is not interrupted by the basses, but by the solo barytone intoning the recitative ("O Brothers, these tones no longer! Rather let us join to sing in cheerful measures a song of joyfulness"). The same voice sings the Hymn, accompanied by the oboes and clarinets, and is followed by the chorus, at first without the sopranos, and alternating with the solo quartette ("Hail thee, Joy, from Heaven descending, daughter from Elysium!").

Now the orchestra resounds with martial strains in which the percussion instruments are used with powerful effect, introducing the tenor solo, with chorus, in a variation of the theme, "Joyful like her sons so glorious." The next number is also for chorus, and its solemnity and religious sentiment finely contrast with the martial clang of its predecessor. It is at first given out by the male voices, the female voices following ("Millions, loving, I embrace you"). Following this comes a chorus full of spirit, with a lively accompaniment, based upon the two related themes that have been employed ("Hail thee, Joy, from Heaven descending, daughter from Elysium," etc.). The solo quartette again intones the Hymn, alternating with chorus ("Hail thee, daughter from Elysium, thine enchantments bind together"). The time is gradually accelerated to a Prestissimo, and voices and orchestra in full volume close the work with the triumphant shout: —

" Millions, loving, I embrace you,
All the world this kiss I send," etc.

CHORAL FANTASIE IN C MINOR. OP. 80

[FOR PIANO, ORCHESTRA, AND CHORUS]

1. ADAGIO (Piano).
2. FINALE, ALLEGRO.
 - a. ALLEGRO (Orchestra).
 - b. MENO ALLEGRO (Piano and Orchestra).
 - c. ALLEGRETTO, MA NON TROPPO (Chorus).

Beethoven's sketch-book shows that some of the materials for the Choral Fantasie were collected as early as 1800, though it was not given until December 22, 1808, when Beethoven himself produced it. It is written in two general sections: an Adagio and Allegro, for piano solo, orchestra, solo quartette, and chorus. While the work is very beautiful and effective in itself, it derives special interest from its being the prototype of the Choral symphony. In a letter written to Probst, March 10, 1824, the composer mentions the Finale of the symphony as "in the same style as the Fantasie, but more extended." A striking resemblance indeed will be found between the two Finales, not only in their general form of variations, but in the consecutive character of the notes and the melody of the themes themselves, the one clearly anticipating the other in many respects. The Fantasie was first published in 1811, under the title of "Fantasie für das Pianoforte, mit Begleitung des ganzen Orchesters und Chor" ("Fantasie for pianoforte with accompaniment of full orchestra and chorus"), and was dedicated to Maximilian Joseph, king of Bavaria. The poem which forms the subject of the Finale was written by Kuffner, and is devoted to the praise of music.

The Adagio with which the work opens is a fantasie for piano alone, after which the Finale begins with an Allegro in C minor, the opening theme of which is given out

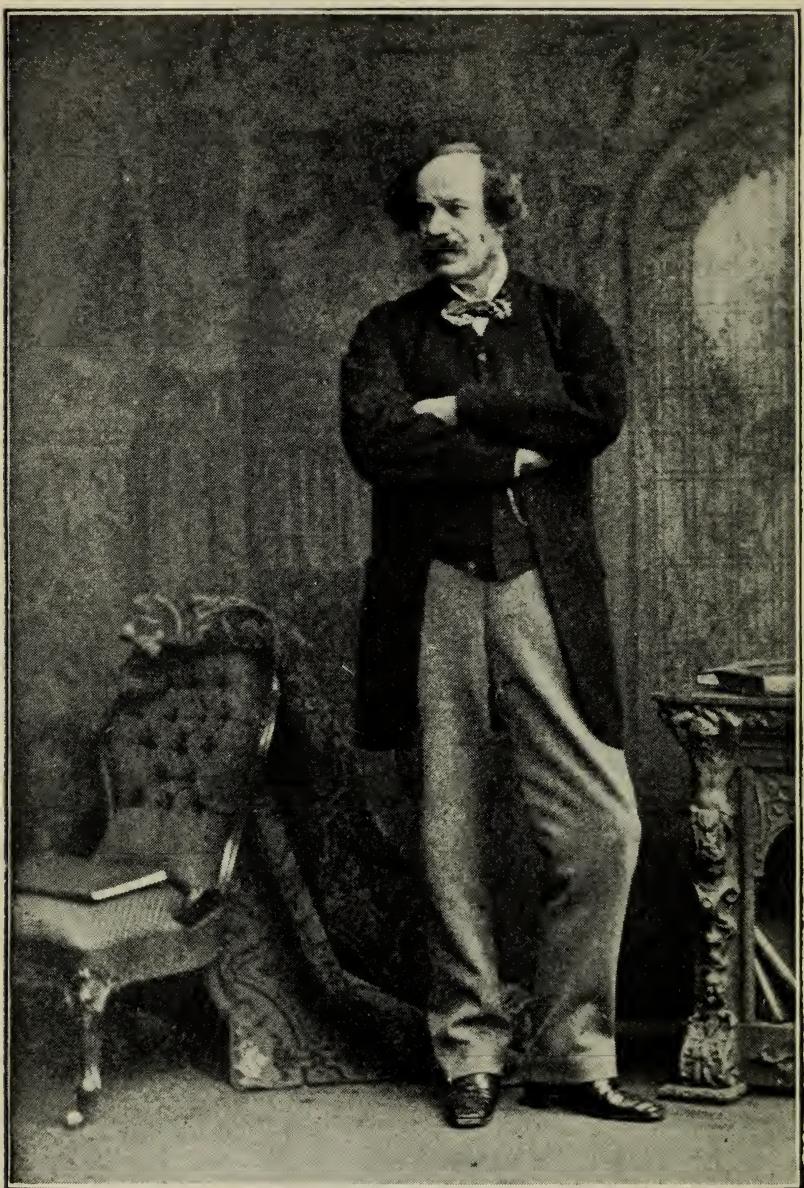
pianissimo by the basses in a very grave and dignified manner and subsequently developed in canon form by the violins. The oboes and horns now introduce a new theme which is taken up by the piano with accompaniment of the horns, the melody being adapted from one of Beethoven's songs ("Seufzer eines Ungeliebten"), written in 1795 :—

Dolce.

Cadenza.

etc.

First the piano and then the other instruments repeat this theme with variations, after which the entire orchestra brings it to a close in firm and stately style. A short phrase by the piano preludes a development of the first section of the melody through an Allegro, an Adagio, and a march tempo, at the end of which the piano introduces a new phrase closing with an arpeggio. A genuine contest ensues between the piano and the basses, which comes to an end as the wind instruments give out the leading theme, which is first taken up by the solo voices with piano accompaniment and then by full chorus and orchestra, bringing the work to a brilliant and powerful close.



SIR JULIUS BENEDICT

BENEDICT

1804-1885

SAINT CECILIA

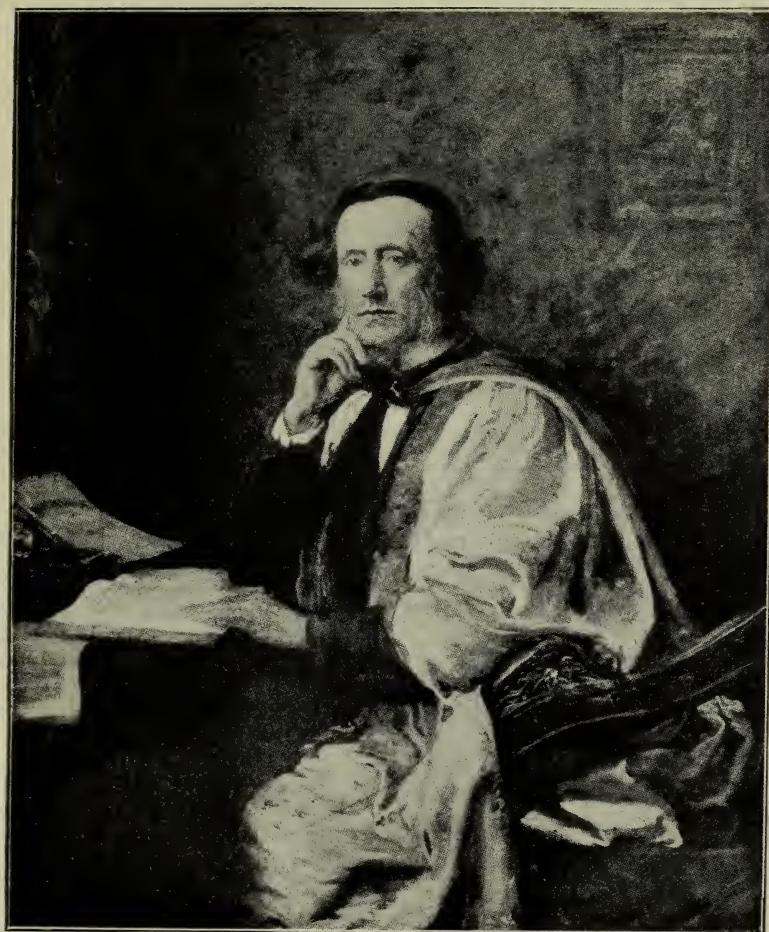
THE cantata of "Saint Cecilia" was composed for the Norwich (Eng.) Festival of 1866. It contains thirteen numbers, and the solos are assigned as follows: Cecilia, soprano; Valerianus, tenor; Prefect of Rome, bass; a Christian woman, alto. The remaining numbers are given to choruses of Roman citizens, Christians, and angels. A tender and sorrowful prelude, foreshadowing the tragedy, introduces a bright and joyous wedding chorus ("Let the lutes play their loudest"), which in its middle part is divided between male and female choir, returning to four-part harmony in the close. The next number is an ecstatic love-song for Valerianus ("The love too deep for words to speak"), which leads up to a scena and duet for Valerianus and Cecilia ("O my Lord, if I must grieve you"), which is dramatic in its texture. The conversion music, including an obligato soprano solo with chorus of angels ("Praise the Lord"), recitative and air for tenor with choral responses ("Cease not, I pray you"), and an animated chorus of angels ("From our home"), follows and closes the first part.

The second part opens with the curse of the Prefect, a passionate aria for bass ("What mean these zealots vile?"), following which in marked contrast is a lovely aria for contralto ("Father, whose blessing we entreat"). The next number, a quartette with full choral accompaniment ("God is our hope and strength"), is one of the

keeping with the events forming the groundwork of its reflections.

The story is taken from the fourth chapter of the Gospel according to Saint John, and follows literally the narrative of the journey of the Saviour into Samaria,— His rest at Jacob's well, His meeting with the woman who came thither to draw water, and the conversation which followed ; the only interruptions being the reflections, not only by the chorus, but also by the contralto and tenor, these episodes being taken mostly from the Prophecies and Psalms.

The oratorio opens with a brief instrumental introduction and chorale ("Ye Christian people, now rejoice") for sopranos alone, the melody of which first appeared in the "Geistliche Lieder," issued at Wittenberg in 1535. The words are a translation of the old hymn, "Nun freut euch, lieben Christen G'mein," to which the tune was formerly sung in Germany. The treatment of this chorale, by combining it with the instrumental movement in opposing rhythms, shows the powerful influence which the composer's close study of Bach had upon him. It dies away in slow and gentle numbers, and then follows the opening recitative of the oratorio proper ("Then cometh Jesus to a city of Samaria"), sung by the contralto, and leading up to an arioso chorus ("Blessed be the Lord God of Israel"), the words taken from the Gospel of Saint Luke. The next number is a graceful and artistic combination, opening with recitative for contralto, bass, and soprano, leading to an adagio solo for bass ("If thou knewst the gift of God"), and ending with a closely harmonized chorus in the same rhythm ("For with Thee is the Well of Life"), the words from the Psalms. The dialogue between Jesus and the Woman is then resumed, leading to a solo by the latter ("Art Thou greater than our Father Jacob?"). The question is sung and



WILLIAM STERNDALE BENNETT



repeated in declamatory tones constantly increasing in power and expressive of defiance. The next number, the reply of Jesus ("Whosoever drinketh"), sung, as usual, by the bass voice, is in striking contrast with the question. Instead of full orchestra, it has the accompaniment of the strings and first and second horns only, reminding one of Bach's method of accompanying the part assigned to Jesus in his "Saint Matthew Passion." This number is followed by a spirited fortissimo chorus ("Therefore with joy shall ye draw water"), sung to the full strength of voice and orchestra. After the dialogue in which Jesus acquaints the Woman with the incidents of her past life, the contralto voice has an exquisite solo ("O Lord, Thou hast searched me out"), full of tenderness and expression, in which the opening phrase is repeated in the Finale and gains intensity by a change of harmony. The dialogue, in which the divine character of Jesus becomes apparent to the Woman, is resumed, and leads to a beautifully constructed chorus in six parts ("Therefore they shall come and sing"), followed by an impressive and deeply devotional quartette for the principals, unaccompanied ("God is a spirit"). A few bars of recitative lead to a chorus in close, solid harmony ("Who is the image of the invisible God"), with organ accompaniment only, which in turn, after a few more bars of recitative for contralto and soprano, is followed by the chorus ("Come, O Israel"), sung pianissimo and accompanied by entire orchestra. The next number, as the oratorio is now performed, is one which has been introduced. It is a soprano aria ("I will love Thee, O Lord"), which was found among the composer's manuscripts after his death. The introduction of this air gives more importance to the soprano part and relieves the succession of choral movements in the close of the work. The remaining numbers are the beautiful chorale ("Abide with me, fast falls the eventide");

the chorus ("Now we believe"), one of the most finished in the whole work; a short tenor solo ("His salvation is nigh them that fear Him"), — the only one in the oratorio for that voice; the chorus ("I will call upon the Lord"); and the final imposing fugue ("Blessed be the Lord God of Israel"). The last number is a fitting close to a work which is not only highly descriptive of its subject throughout, but also full of feeling and devotional reverence.

THE MAY QUEEN

"The May Queen," a pastoral cantata, the libretto by Henry F. Chorley, was first performed at the Leeds Festival of 1858. The solo parts are written for the May Queen, soprano; the Queen, contralto; the Lover, tenor; and the Captain of the Foresters, as Robin Hood, bass. The opening scene pictures the dressing of the tree for the spring festivity on the banks of the Thames, and the preparations for the reception of the May Queen. A despondent lover enters and sings his melancholy plight as he reflects upon the fickleness of the May Queen, interrupted at intervals by the merry shouts of the chorus ("With a laugh as we go round"). The lover continues his doleful lamenting, which is at last interrupted by the entrance of the May Queen herself, who chides him for his complaints and argues her right to coquet on such a day. As their interview closes a band of foresters enter with their greenwood king, Robin Hood, at their head, who, after a rollicking hunting-song, makes open love to the May Queen. The enraged lover resents his impertinence, and at last strikes him a blow, which by the laws exposes him to the loss of his hand. Before he can make his escape there is a flourish of trumpets, and the Queen enters and demands the reason for the brawl. The revellers inform her that the

lover has struck the forester. She orders his arrest, whereupon the May Queen intercedes with her for her lover's release and declares her affection for him. Her appeal for mercy is granted. The forester is banished from the royal presence for lowering himself to the level of a peasant girl, and the May Queen is ordered to wed her lover on the coming morn.

The music of the cantata is divided into ten numbers, which are characterized by exquisite refinement and artistic taste. The solos, particularly No. 2, for tenor ("O meadow, clad in early green"), No. 4, the obligato soprano ("With the carol in the tree"), and No. 6, the forester's lusty greenwood song ("'T is jolly to hunt in the bright moonlight"), are very melodious and well adapted to the individual characters. The concerted music is written in the most scholarly manner, the choruses are full of life and spirit, and the instrumentation is always effective. There are few more beautiful cantatas than "The May Queen," though the composer was hampered by a dull and not very inspiring libretto. Poor words, however, could not affect his delightful grace and fancy, which manifest themselves in every number of this little pastoral. It is surprising that so excellent a work, and one which is so well adapted to chorus singing and solo display, without making very severe demands upon the singers, is not more frequently given in this country.

BERLIOZ

1803 - 1869

THE REQUIEM

IN 1836 Berlioz was requested by M. de Gasparin, French Minister of the Interior, to write a requiem commemorating the victims of the July Revolution; but the work was not given to the public until 1837, when it was sung at the Invalides in memory of General Damremont and the soldiers killed at the siege of Constantina. It embraces ten numbers: I, Requiem and Kyrie ("Requiem æternam dona eis"); II, III, IV, V, and VI, including different motives taken from the hymn, "Dies Iræ"; VII, "Offertorium"; VIII, "Hostias et Preces"; IX, "Sanctus"; X, "Agnus Dei." It will be observed that the composer has not followed the formal sequences of the Mass, and that he has not only omitted some of the parts, but has also frequently taken license with those which he uses.

After a brief but majestic instrumental introduction, the voices enter upon the "Requiem"—a beautiful and solemn strain. The movement is built upon three melodies set to the words "Requiem æternam," "Tu decet Hymnus," and the "Kyrie," the accompaniment of which is very descriptive and characteristic. The "Kyrie" is specially impressive, the chant of the sopranos being answered by the tenors and basses in unison, the whole closing with a dirge-like movement by the orchestra.

The "Dies Iræ" is the most spirited as well as impressive number of the work. It is intensely dramatic in its effects; indeed it might be called theatrical. Berlioz

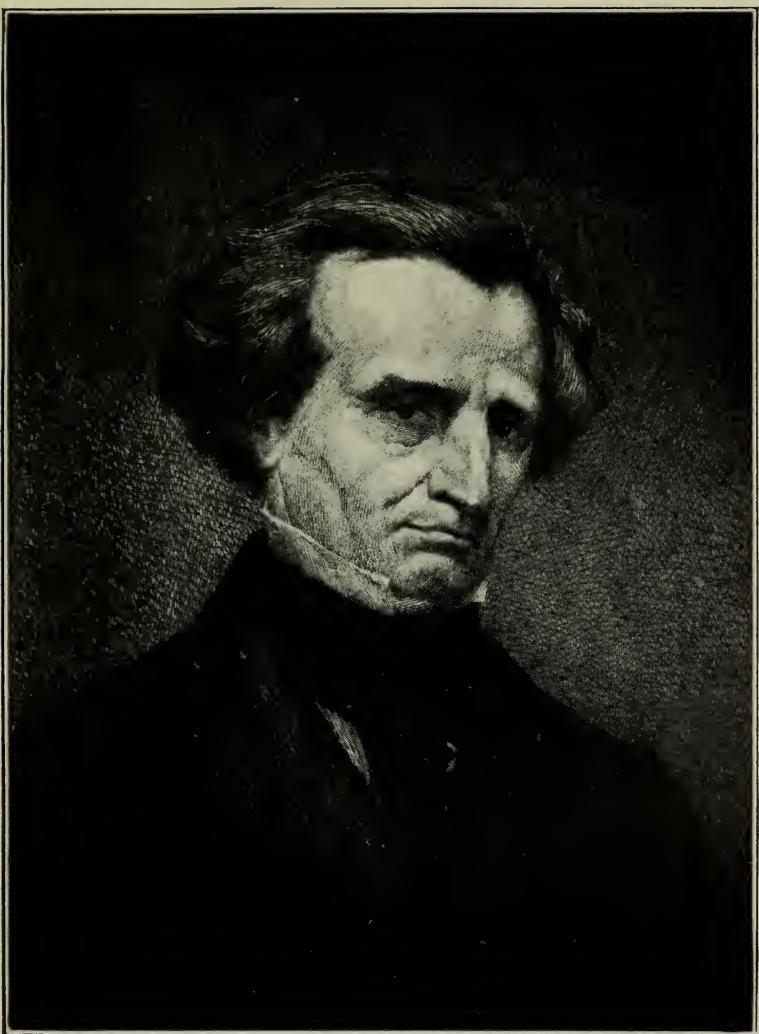
seems to have almost exhausted the resources of instruments to produce the feeling of awful sublimity and overwhelming power, even to the verge of the most daring eccentricity. The first part of the "Dies Iræ" will always be remarkable for the orchestral arrangement. After the climax of the motive, "Quantus tremor est futurus," there is a pause which is significant by its very silence; it is the hush before the storm. Suddenly from either angle of the stage or hall, in addition to the principal orchestra in front, four smaller bands of trombones, trumpets, and tubas crash in with overwhelming power in the announcement of the terrors of the day of judgment. At its culmination the bass voices enter in unison upon the words "Tuba mirum," in the midst of another orchestral storm, which is still further heightened by an unusual number of kettle-drums. From the beginning to the close, this part of the "Dies Iræ" is simply cyclopean. It is a relief when the storm has passed over, and we come to the next verse ("Quid sum miser"), for the basses and tenors, though mostly for the first tenors. It is a breathing spell of quiet delight. It is given in the softest tone, and is marked in the score to be sung with "an expression of humility and awe." It leads to the andante number ("Rex tremendæ majestatis"), which is sung fortissimo throughout, and accompanied with another tremendous outburst of harmonious thunder in crashing chords, which continues up to the last eight bars, when the voices drop suddenly from the furious fortissimo to an almost inaudible pianissimo on the words "Salve me." The next verse ("Quærens me") is an unaccompanied six-part chorus in imitative style, of very close harmony. The "Dies Iræ" ends with the "Lachrymosa," the longest and most interesting number in the work. It is thoroughly melodic, and is peculiarly strengthened by a pathetic and sentimental accompaniment, which, taken in connection with the choral part

against which it is set, presents an almost inexhaustible variety of rhythms and an originality of technical effects which are astonishing. Its general character is broad and solemn, and it closes with a return to the "Dies Iræ," with full chorus and all the orchestras. This finishes the "Dies Iræ" section of the work.

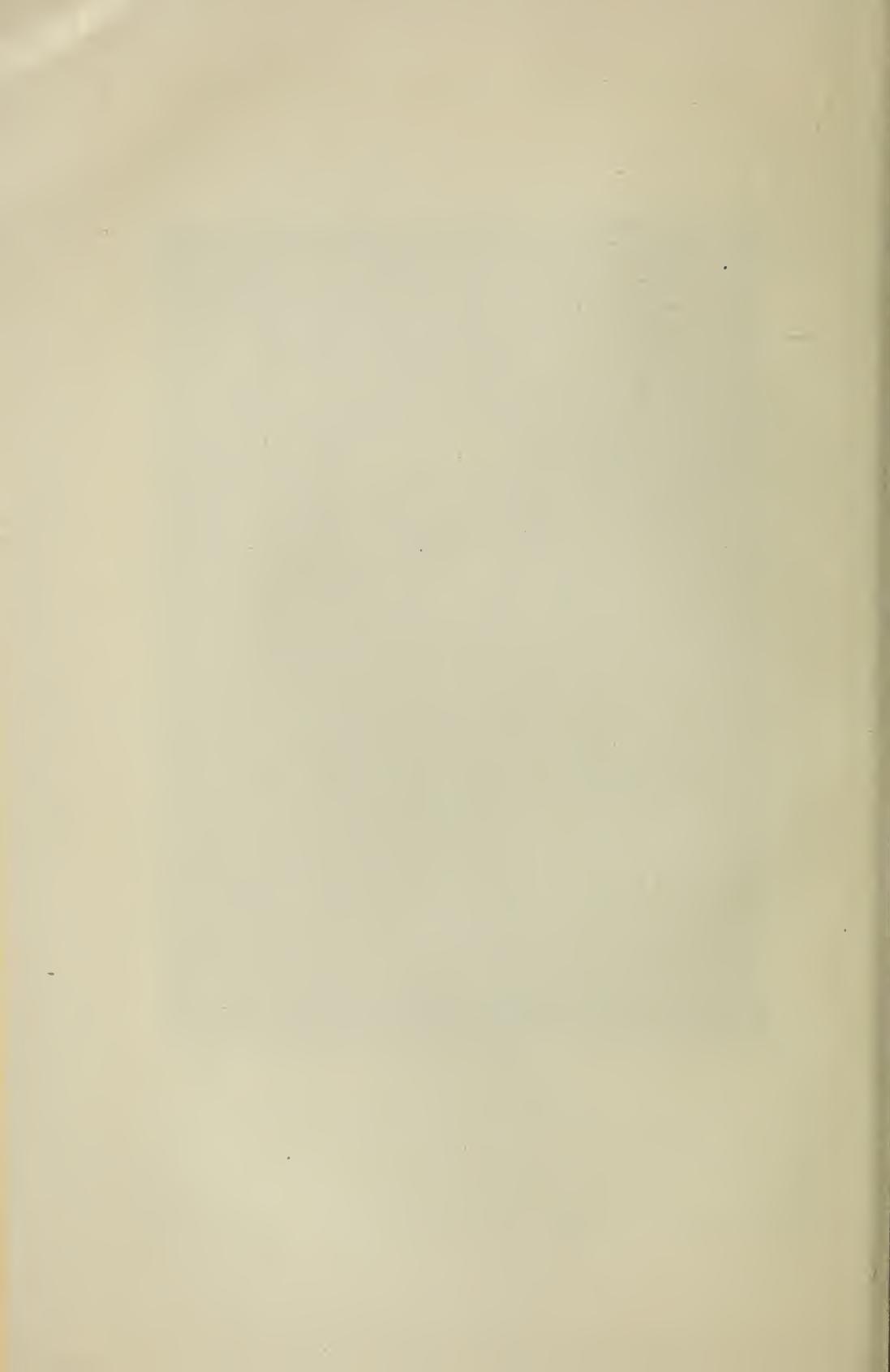
The next number is the "Offertorium," in which the voices are limited to a simple phrase of two notes, A alternating with B flat, which is not changed throughout the somewhat long movement. It never becomes monotonous, however, so rich and varied is the instrumentation. The "Hostias et Preces," assigned to the tenors and basses, displays another of Berlioz's eccentricities, the accompaniment at the close of the first phrase being furnished by three flutes and eight tenor trombones. The "Sanctus," a tenor solo with responses by the sopranos and altos, is full of poetical, almost sensuous beauty, and is the most popular number in the work. It closes with a fugue on the words "Hosanna in Excelsis." The final number is the "Agnus Dei," a chorus for male voices, in which the composer once more employs the peculiar combination of flutes and tenor trombones. In this number he also returns to the music of the opening number, "Requiem æternam," and closes it with an "Amen," softly dying away.

ROMEO AND JULIET

"Dramatic symphony, with choruses, solos, chant, and prologue in choral recitative," the title which Berlioz gives to his "Romeo and Juliet," was written in 1839. The work opens with a fiery introduction representing the combats and tumults of the two rival houses of Capulet and Montague, and the intervention of the Prince. It is followed by a choral recitative for four altos, tenors, and



HECTOR BERLIOZ



basses ("Long smouldering hatreds"), with which is interwoven a contralto solo ("Romeo too is there"), the number closing with a passionate chorus ("The revels now are o'er"). A beautiful effect is made at this point by assigning to the alto voice two couplets ("Joys of first love") which are serious in style but very rich in melody. A brief bit of choral recitative and a few measures for tenor — Mercutio's raillery — lead up to a dainty scherzetto for tenor solo and small chorus ("Mab! bright elf of dreamland"), and a short choral passage brings this scene to a close.

The second scene, which is for orchestra only, an impressive declamatory phrase developing into a tender melody, representing the sadness of Romeo, set in tones against the brilliant dance music in the distance accompanying the revel of the Capulets, is one of the most striking effects Berlioz has accomplished, and illustrates his astonishing command of instrumentation.

The third scene represents Capulet's garden in the stillness of night, the young Capulets passing through it, bidding each other adieu and repeating snatches of the dance music. As their strains die away in the distance the balcony scene between Romeo and Juliet is given by the orchestra alone in a genuine love-poem full of passion and sensuousness.

The fourth scene is also given to the orchestra, and is a setting of Mercutio's description of Queen Mab. It is a scherzo, intensely rapid in its movement and almost ethereal in its dainty, graceful rhythm. The instrumentation is full of subtle effects, particularly in the romantic passages for the horns.

In the fifth scene we pass from the tripping music of the fairies to the notes of woe. It describes the funeral procession of Juliet, beginning with a solemn march in fugue style, at first instrumental, with occasional entrances

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of the voices in monotone, and then vocal ("O mourn, O mourn, strew choicest flowers"), the monotone being assigned to the instruments. It preludes a powerful orchestral scene representing Romeo's invocation, Juliet's awakening, and the despair and death of the lovers.

The Finale is mainly for double chorus, representing the quarrel between the Montagues and Capulets in the cemetery and the final reconciliation through the intercession of Friar Laurence, whose declamatory solos are very striking, particularly the air, "Poor children mine, let me mourn you."

THE DAMNATION OF FAUST

The "Damnation of Faust, dramatic legend," as Berlioz calls it, was written in 1846. It is divided into four parts, the first containing three, the second four, the third six, and the fourth five scenes, the last concluding with an epilogue and the apotheosis of Marguerite. It was first produced in Paris in November, 1846, and had its first hearing in the United States February 12, 1880, when Dr. Leopold Damrosch brought it out with the assistance of the New York Symphony, Oratorio, and Arion Societies.

The opening scene introduces Faust alone on the Hungarian plains at sunrise. He gives expression to his delight in a tender, placid strain ("The winter has departed, spring is here"). It is followed by an instrumental prelude of a pastoral character, in which are heard fragments of the roundelay of the peasants and of the fanfare in the Hungarian march, leading up to the "Dance of Peasants," a brisk, vivacious chorus ("The shepherd donned his best array"), beginning with the altos, who are finally joined by the sopranos, tenors, and basses in constantly accelerating time. The scene then changes to another part of the plain and discloses the advance of an army, to the brilliant and stirring music of the Rákóczi march.

The second part (Scene IV) opens in north Germany and discloses Faust alone in his chamber. He sings a soliloquy, setting forth his discontent with worldly happiness, and is about to drown his sorrow with poison, when he is interrupted by the Easter Hymn ("Christ is risen from the dead"), a stately and jubilant six-part chorus, in the close of which he joins. As it comes to an end he continues his song ("Heavenly tones, why seek me in the dust?"), but is again interrupted by the sudden apparition of Mephistopheles, who mockingly sings ("Oh, pious frame of mind"), and entraps him in the compact. They disappear, and we next find them in Auerbach's cellar in Leipsic, where the carousing students are singing a rollicking drinking-song ("Oh, what delight when storm is crashing"). The drunken Brander is called upon for a song, and responds with a characteristic one ("There was a rat in the cellar nest"), to which the irreverent students improvise a fugue on the word "Amen," using a motive of the song. Mephistopheles compliments them on the fugue, and being challenged to give them an air, trolls out the lusty *lied*, "There was a king once reigning, who had a big black flea," in the accompaniment of which Berlioz makes some very realistic effects. Amid the bravas of the drunken students Faust disappears, and is next found in the flowery meadows of the Elbe, where Mephistopheles sings a most enchanting melody ("In this fair bower"). Faust is lulled to slumber, and in his vision hears the chorus of the gnomes and sylphs ("Sleep, happy Faust"), a number of extraordinary beauty and fascinating charm. Its effect is still further heightened by the sylphs' ballet in waltz time. As they gradually disappear, Faust wakes and relates to Mephistopheles his vision of the "angel in human form." The latter promises to conduct him to her chamber, and they join a party of soldiers and students who will pass "before thy Beauty's dwelling." The Finale

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of the scene is composed of a stirring soldiers' chorus ("Stoutly-walled cities we fain would win") and a characteristic students' song in Latin ("Jam nox stellata"), at first sung separately and then combined with great skill.

The third part begins with a brief instrumental prelude, in which the drums and trumpets sound the tattoo, introducing a scene in Marguerite's chamber where Faust sings a passionate love-song ("Thou sweet twilight, be welcome"). At its close Mephistopheles warns him of the approach of Marguerite and conceals him behind a curtain. She enters, and in brief recitative tells her dream, in which she has seen the image of Faust, and discloses her love for him. Then while disrobing she sings the ballad "There was a king in Thule." As its pathetic strains come to a close, the music suddenly changes and Mephistopheles in a characteristic strain summons the will-o'-the-wisps to bewilder the maiden. It is followed by their lovely and graceful minuet, in which Berlioz again displays his wonderful command of orchestral realism. This is followed by Mephistopheles' serenade ("Why dost thou wait at the door of thy lover?"), with a choral accompaniment by the will-o'-the-wisps, interspersed with demoniac laughter. The last number is a trio ("Angel adored") for Marguerite, Faust, and Mephistopheles, wonderfully expressive in its utterances of passion, and closing with a chorus of mockery which indicates the coming tragedy.

The fourth part opens with a very touching romance ("My heart with grief is heavy"), the familiar "Meine Ruh' ist hin" of Goethe, sung by Marguerite, and the scene closes with the songs of the soldiers and students heard in the distance. In the next scene Faust sings a sombre and powerful invocation to Nature ("O boundless Nature, spirit sublime!"). Mephistopheles is seen scaling the rocks, and in agitated recitative tells his companion the story of Marguerite's crime and imprisonment. He bids

him sign a scroll which will save him from the consequences of the deed, and Faust thus delivers himself over to the Evil One. Then begins the wild "Ride to Hell," past the peasants praying at the cross, who flee in terror as they behold the riders, followed by horrible beasts, monstrous birds, and grinning, dancing skeletons, until at last they disappear in an abyss and are greeted by the chorus of the spirits of hell in a tempest of sound, which is literally a musical pandemonium ("Has ! Irimiru Karabras," etc.) in its discordant vocal strains, mighty dissonances, and supernatural effects in the accompaniment. A brief epilogue ("On Earth") follows, in which Faust's doom is told, succeeded by a correspondingly brief one ("In Heaven") in which the seraphim plead for Marguerite. The legend closes with "Marguerite's glorification," a jubilant double chorus, announcing her pardon and acceptance among the blest.

SYMPHONIE FANTASTIQUE. OP. 14

1. ADAGIO. ALLEGRO AGITATO. (Reveries and Passions.)
2. LE BAL. (The Ball.)
3. SCÈNE AUX CHAMPS. (Scene in the Fields.)
4. MARCHE DU SUPPLICE. (Journey to Execution.)
5. SONGE D'UN NUIT DE SABBAT. (Dream in a Witches' Sabbath Night.)

The "Symphonie Fantastique," also entitled by its composer "Episode in the Life of an Artist," was written by Berlioz in 1829, while he was still a pupil at the Paris Conservatory, and will always be noteworthy as his first attempt at programme-music. Every movement of this strange work is prefaced by a regular programme and accompanied by notes which call the hearer's attention beforehand to the scenes which the music is intended to describe. Nothing is left to conjecture. To describe the symphony it is hardly necessary to do more than to tell

the bizarre story of this episode in the life of an artist, which is a very nightmare of passion.

In the opening movement he introduces a young musician madly in love with a woman of ideal perfection, represented by a musical figure which he calls the "idée fixe." Like a Wagner motive this melody binds the various sections of the symphony together, and appears sometimes clear and sometimes distorted in every changing phase of the artist's gloomy experiences. The whole movement is based upon this "fixed idea," representing the vague longings of love, its melancholy, ecstatic, jealous, and frenzied moods. The theme haunts the music as the vision of the ideal woman haunts the artist.

The second movement introduces us to a ball, but even in the midst of the festivity, and listening to the sensual strains of the waltz, the face of the loved one haunts the artist. From a technical point of view this movement shows the great skill of the composer in the symphonic treatment of a waltz rhythm, but the brilliant dance music is ever and anon interrupted as the melody which belongs to the loved one asserts itself through the bewitching strains.

The third movement, "Scène aux Champs," is one of quiet pastoral beauty, though it gathers gloom as it proceeds and closes in ominous darkness and silence. The lover is in the fields at evening and hears the shepherds' answering songs, sung by the oboe and horn. The charm of the spot, its peaceful repose, the gentle approach of evening, and the rustic chants call up the vision of the loved one and inspire him with hope, which soon clouds over again as darkness comes on. One of the shepherds repeats his song, but the other does not answer. The low rumble of a storm is heard in the distance, and the despairing lover gives way to melancholy.

In the fourth movement, "Marche du Supplice," persuaded that his affection is not reciprocated, the frenzied

lover takes poison with the intention of suicide, but the drug instead of killing him only produces a stupor filled with wild hallucinations. He imagines that he has killed his mistress and is the witness of his own execution. The march to the scaffold begins amid the chanting of the "Dies Iræ," the tolling of bells, and the mournful roll of muffled drums. Even the rush of the multitude and the tramp of their feet are heard in this realistic music. The fatal melody, however, does not leave him even here. It is constantly heard in the gloom until it is cleft in twain by the sharp stroke of the headsman's axe.

The last movement, which is really a continuation of the fourth, pictures the lover in the midst of the witches and demons who have gathered to witness his burial, which takes place accompanied by a wild orgy reminding one of the chorus of demons in "The Damnation of Faust."

HAROLD IN ITALY. OP. 16

1. HAROLD AUX MONTAGNES. SCÈNES DE MÉLANCOLIE, DE BONHEUR, ET DE JOIE. (Harold in the Mountains. Scenes of Melancholy, Happiness, and Joy.)
2. MARCHE DE PÉLERINS, CHANTANT LA PRIÈRE DU SOIR. (March of Pilgrims, singing the Evening Prayer.)
3. SÉRÉNADE D'UN MONTAGNARD DES ABRUZZES À SA MAÎTRESSE. (Serenade of a Mountaineer of the Abruzzi to his Mistress.)
4. ORGIE DES BRIGANDS. SOUVENIRS DES SCÈNES PRÉCÉDENTES. (Orgy of Brigands. Souvenirs of preceding Scenes.)

"Harold in Italy" was written in 1834, and first produced at the Paris Conservatory, November 23 of the same year. The story of the symphony is the story of what Harold witnesses in his wanderings. The restless, melancholy exile beholds Nature in her loveliest as well as her most majestic aspects, but they fail to cheer him. He is in the midst of a band of happy and devoted pilgrims journeying along to worship at some shrine, but

religion no more than Nature can calm his troubled spirit. He witnesses a mountaineer serenading his mistress beneath her window, but the simple love-scene has no charm for him. In despair he joins the bandits, and rushes into one of their orgies, where at last all his better thoughts and nobler feelings are lost in a vortex of dissipation and frenzy.

The first movement ("In the mountains") is divided into two sections, an Adagio expressive of Harold's melancholy, and a strongly contrasting Allegro signifying his transient feeling of happiness and joy. The Adagio opens with a characteristic phrase for the basses and 'cellos, to which the bassoon adds a theme in chromatic progression. This is relieved by a second theme, at first taken by the wood winds and then developed by the viola, typifying the reflective character of Harold, as it does throughout the rest of the work. The harps and clarinets accompany the monologue as it moves on toward the second section of the movement. Four times the viola seeks to make the change, and at last seizes the joyous melody of the Allegro, and the music flows on to the close brightly and gracefully, richly colored, and always original and characteristic.

The second movement ("March of the pilgrims") is one of the most charming numbers Berlioz has written. The march themes are very simple, but the composer has invested them with a peculiar charm by their sweetness and grace as well as by the richness of the instrumentation. The music is also very descriptive, and a pleasing effect is made by crescendo and diminuendo as the pilgrims approach, file past, and slowly disappear in the distance. The pretty scene closes with an evening prayer, in which Berlioz shows his skill in treating simple religious song.

The third movement ("The serenade") is a fit sequel

to the second in its general character. It opens in genuine pastoral style, the horn and oboe giving a Tyrolean effect to the music and leading up to a quaint and very refined serenade in slower time. But even in the serenade of the mountaineer, as in the march of the pilgrims, the unrestful and sad plaint of the viola is heard.

In the last movement ("The orgy") Berlioz gives free rein to his audacity and love of the horrible, and ends the career of Harold, like that of the artist in the "*Symphonie Fantastique*," in a wild and crashing hurly-burly of sound intended to picture a foul and frenzied orgy. The movement opens with reminiscences of preceding themes, woven together with great skill. Among them is the Harold theme, announcing his presence, and the march of the pilgrims taken by two violins and 'cellos in the wings, indicating their passage in the distance. As if Harold had turned for a moment and longingly listened to the beautiful melody, wishing that he were with them, the viola replies to it. It is only a snatch, however, for at once the furious orgy begins which drowns every reminiscence, and goes on with constantly increasing din and volume to the end, as if all the demons of the underworld had been let loose.

B R A H M S

1833 - 1897

THE GERMAN REQUIEM

THE "German Requiem," so called, is not a requiem in its sentiment, nor in any sense, a religious service. It might with more propriety be called a "sacred cantata." The poem is full of consolation for the mourner, of assurances of joy hereafter, of warnings against the pomps and vanities of the world, and closes with the victory of the saints over death and the grave. The work has seven numbers, — two barytone solos and chorus, soprano solo and chorus, and four separate choruses. It was first performed at Bremen on Good Friday, 1868, and was first heard in England in 1873. It was also given at the Cincinnati Festival of 1884, under Theodore Thomas's direction.

The opening chorus ("Blessed are they that go mourning") is particularly noticeable for the richness of its accompaniment. In the Funeral March, which follows, a very graphic resemblance to the measured tread of the *cortège* is accomplished by the use of triple time. In this, as well as in numerous other instances, the composer cuts loose from ordinary methods, and in pure classical form and by the use of legitimate musical processes, achieves what others seek to effect by sensuous or purely imitative music. The third number ("Lord, make me to know the measure of my days on earth") opens with a barytone solo, followed by two choral fugues, which are solidly constructed. They are extremely difficult to sing, and call for a chorus of unusual discipline and intelligence.

The fourth, for chorus ("How lovely is Thy dwelling-place, O Lord of Hosts"), is in striking contrast with its predecessor, being a slow movement, and very melodious in style. The fifth ("Ye now are sorrowful, grieve not"), for soprano solo and chorus, shows the composer's unusual power as a song-writer, as well as his melodious attractiveness when melody answers his purpose. In the next number, set for chorus with barytone solo responses ("Here on earth we have no continuing place, we seek now a heavenly one"), the character of the music changes again, and the resurrection of the dead is pictured in fugal passages of tremendous power and difficulty. After the storm comes the calm again in the Finale ("Blessed are the faithful who in the Lord are sleeping"), which contains a reminiscence of the opening number, and closes the work in a gentle, but deeply serious strain. It was the "German Requiem" which first made Brahms famous; it confirmed all that Schumann had said of him. Its great difficulties require an extraordinary chorus and orchestra; but when these can be had, the power and beauty of the work will always be conceded.

TRIUMPHLIED

"Triumphlied" ("Song of Triumph") was written by Brahms in commemoration of the victories of German arms and the reëstablishment of the Empire, and is dedicated to "the German Emperor Wilhelm I." It was first performed at the Fifty-first Festival of the Lower Rhine at Cologne in 1873. The text is a paraphrase of certain verses in the nineteenth chapter of Revelation.

The scriptural selections are divided into three movements, written for double chorus (with the exception of two short barytone solos), orchestra, and organ, and are introduced by a brief instrumental prelude of a solemn but animated and exultant character, in the closing

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measures of which both choirs unite in jubilant shouts of "Hallelujah ! praise the Lord !" The theme of the movement is the stirring old German national hymn "Heil dir im Siegerkranz," which is worked up with consummate skill. The first part closes with a climax of power and contrapuntal effect hardly to be found elsewhere outside the choruses of Handel.

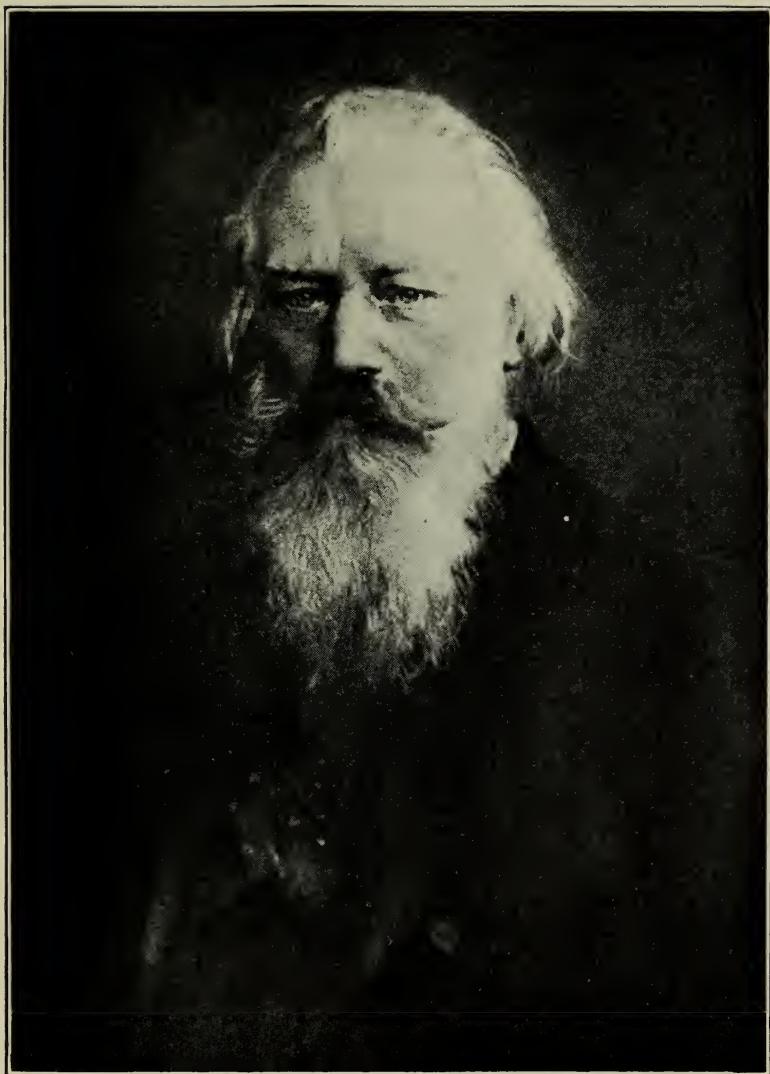
The second movement ("Glory be to God !") is of the same general character as the first. After the opening ascription, a short fugue intervenes, leading to a fresh melody alternately sung by both choruses.

The third movement, after a very brief but spirited orchestral flourish, opens with an exultant barytone solo ("And behold then the heavens opened wide"). The choruses respond with animation ("And yonder a snow-white horse"). Again the barytone intervenes ("And lo ! a great name hath He written"), and then the choruses take up the majestic theme "King of Kings and Lord of Lords," each answering the other with triumphant shouts that gather force and fire as they proceed, and closing with a mighty "Hallelujah" in which voices, orchestra, and organ join with fullest power to produce one of the grandest harmonies ever written. The work is one of extreme difficulty, as the two choirs are treated independently, and their harmonies are complicated, though blended in general effect.

SYMPHONY No. 1, IN C MINOR. OP. 68

1. UN POCO SOSTENUTO. ALLEGRO.
2. ANDANTE SOSTENUTO.
3. UN POCO ALLEGRETTO E GRAZIOSO.
4. ADAGIO, PIÙ ANDANTE. ALLEGRO MODERATO MA CON BRIO.

Brahms waited until he was forty-nine years of age before he produced his first symphony. Rumors of its coming preceded it many years, but when the composer



JOHANNES BRAHMS

was questioned about them he only remarked that there had been one C minor (Beethoven's Fifth), and there was no need of another. In the Autumn of 1876, however, it made its appearance, and was performed successively at Stuttgart, Carlsruhe, Mannheim, and in the Gewandhaus at Leipsic, as well as at Cambridge, England, everywhere creating an enthusiasm which found its most flattering expression in Von Bülow's remark: "We have at last a Tenth symphony."

The symphony opens with a short introduction, *Un poco sostenuto, espressivo e legato*, of an agitated and somewhat melancholy but harmonious character and based upon the two themes of the Allegro, from which it is separated by four measures of prelude. It is in reality a clear, general statement of the movement, the principal theme of which is given out by the violins, accompanied by a chromatic phrase for the 'cello and bassoon, which appears again with a phrase derived from the first theme for its accompaniment, thus admirably preserving the unity of the movement. The second subject, full of hopeful aspiration, is taken by the oboes, clarinets, bassoons, and horns, treated as we have already indicated, and supplemented by a new melody for the oboes, supported by a sustained passage for bassoons, violas, and 'cellos, one measure of which is used in imitation between the clarinet, horn, flute, and bassoon, producing a quieter and more restful feeling. A new figure for the strings, however, soon recalls the old unrest, and thus the first section of the Allegro closes. After the repeat and in the working out of the movement a fine effect is made by a long decrescendo, leading up to a passage which begins almost in a whisper and is developed by degrees to a tremendous fortissimo. The movement closes with a Coda in the same time and general character as the opening, developed with constantly increasing power.

The second movement, *Andante sostenuto*, opens with an exquisitely melodious theme in $\frac{3}{4}$ time for the strings, followed by an intensely passionate second theme, also for strings, accompanied by a phrase from the opening melody,—a form of treatment already observed in the *Allegro* movement. After this the first theme returns, this time, however, for the oboe, with response by the clarinet and an accompaniment of staccato chords for the violins and violas. In the close of the movement the first melody is divided as a solo between the violin and flute, with a charming accompaniment, and characterized by genuine romantic sentiment.

The third movement, *Un poco allegretto e grazioso*, is introduced with a sweet and graceful melody for the clarinet, followed by an equally graceful subject for clarinet and flute. The third melody is also announced by the clarinet and finished by the flute and oboe with string accompaniment. The Trio is in $\frac{6}{8}$ time, strongly contrasting with the opening of the movement. At its close the first section is not repeated, as is customary in a *Scherzo*, whose place the movement occupies, but its themes are developed with charming grace and skill in a Coda.

The Finale is the most powerful and dramatic section of the work, and is evidently intended as a summary of the whole symphony. It is composed of an Introduction, *Adagio, più andante*, and an *Allegro*. The Introduction opens with three descending bass notes of highly tragic expression, gradually increasing in power, which are subsequently utilized for accompaniment in the *Allegro*; and the violins give out a very dramatic phrase, which also forms the opening theme of that movement. All through this majestic *Adagio*, which seems to be an alternation between hope and fate, there is a spirit of restlessness and mystery; and this is intensified when with an acceleration

of the time and change of key to C major the horns and trombones are introduced, the former uttering a most passionate theme and the latter filling in a solid background of mysterious harmony. The opening theme of the Allegro recalls the choral melody of Beethoven's Ninth symphony, as will be seen:—

The image displays four staves of musical notation. The first three staves are in G clef, while the fourth is in F clef. The music consists of eighth and sixteenth notes. The first three staves show a steady, rhythmic pattern of eighth and sixteenth notes. The fourth staff begins with a similar pattern but includes dynamic markings: 'f' (fortissimo) followed by a crescendo line, then 'tr' (trill) above a sixteenth-note pattern, and finally 'p' (pianissimo) below another sixteenth-note pattern.

It is introduced by the strings, assisted by the horn and bassoons, and is then repeated by the wind instruments accompanied pizzicato by the strings. Its effect is magical. To the preceding gloom, mystery, and passion succeeds a spirit of joyousness and healthy contentment. The work concludes with reminiscences of the preceding themes.

SYMPHONY No. 2, IN D MAJOR. OP. 73

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|---------------------------|-------------------------|
| 1. ALLEGRO MA NON TROPPO. | 3. ALLEGRETTO GRAZIOSO. |
| 2. ADAGIO MA NON TROPPO. | 4. ALLEGRO CON SPIRITO. |

The Second symphony of Brahms was finished in 1877. Only a year had intervened since his *début* in this important field of music, but the second work is widely different from the first in its general character. It is distinguished by cheerfulness, repose, and almost pastoral simplicity, and betokens peaceful existence. Less dignified perhaps in its purpose, certainly less pedagogic, if we may so call it, in its structure and working out, it is none the less interesting for the beauty of its themes, the strength of its contrasts, the sustained character of the various movements, and the unity of the work, secured by that contrapuntal skill which Brahms so often displays in his compositions.

The first movement, *Allegro ma non troppo*, suggests pastoral simplicity and repose. The opening subject is beautifully set for the wind instruments, and is thoroughly melodious, the horns fairly giving out festive strains. The second theme, in F sharp minor, sings itself most sweetly and gracefully on the 'cellos and viola. In the working out, however, a more passionate key is struck and the idyllic character of the movement is disturbed. Then follows a succession of passages which are almost stormy in their effect, so strong are the brasses and blaring even to dissonance; but the angry waters are calmed again when the first theme returns, this time on the oboes, and the movement glides peacefully along to the Coda, in which the horn is used with fascinating effect, and a peculiar tone-color is given by the quaint pizzicato string accompaniment that follows.

The second movement is somewhat sphinx-like as to its real purport. The themes are less clearly stated. The

form is more unique, but the workmanship shows the same consummate perfection that characterizes all this composer's work. Unquestionably there is a deep meaning underlying it, both in the form itself and in its expression, which we may leave to the hearer to interpret.

This criticism does not apply, however, to the third movement, *Allegretto grazioso*, for here everything is clear and full of cheerfulness, even to the verge of frolicsome gayety. It is made up of two sections, an *Allegretto* and a *Presto*. In beauty and vivacity it resembles the opening movement and strongly partakes of the Haydn spirit. It begins with an exquisite pastoral melody for the reeds, which is most deliciously treated and full of charming variety. It then rushes on to the *Presto*, which is a merry rustic dance in itself, abounding with sparkling humor and even boisterous gayety. Then comes a repetition of the *Allegretto*, which brings the happy scene to its close.

The Finale, *Allegro con spirito*, is full of reminiscences of preceding themes which are handled with great skill. After treating them in variations and with constantly changing shades of tone-color, sustaining them with all the strength of a master, he seems to give a free rein to his powers, and the movement rushes on with constantly increasing vigor and spirit to a brilliant and sonorous close.

SYMPHONY No. 3, IN F MAJOR. OP. 90

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| 1. ALLEGRO CON BRIO. | 3. POCO ALLEGRETTO. |
| 2. ANDANTE CON MOTO. | 4. ALLEGRO. |

Brahms's Third symphony, first performed at one of the concerts of the Vienna Philharmonic Society, December 2, 1883, is undoubtedly the most popular of the series for the reason that it is clearer in its general construction than the others. At the same time, while less

complicated and elaborate in its development, it is not lacking in ideas of a thoroughly poetical kind and in great variety of color. Indeed, in this work, much more clearly than in the other two, the picture in the composer's mind may be traced.

The first movement, *Allegro con brio*, opens with a short prelude of powerful chords by the wind instruments, introducing the first theme, a majestic melody, which is given out by the violins, accompanied by the violas and 'cellos, and supported by the trombones. The theme, which is peculiarly brilliant and even heroic in its style, is treated with masterly skill as it progresses from a steady and peaceful flow to the highest point of vigor and majesty. In the transition to the second theme, however, announced by the clarinets, occurs a more restful period; and the theme itself, which is very graceful and pastoral in style, imparts a serious, earnest character to the movement, which is still further enforced by the skilfully constructed Coda.

The second movement, *Andante con moto*, might almost be termed a rhapsody, as it is very short and is not elaborated after the customary manner. The greater part of the movement indeed rests upon and grows out of the opening theme, which is a simple but very graceful and joyous melody, breathing the spirit of inward happiness and contentment, and in strong contrast with the epic character of the work. This theme is taken alternately by the wind instruments, violas, and 'cellos, and is freely treated in variations, which give beautiful tone-color to it. It has a brief rest while the clarinets and bassoons give out a resonant, stirring phrase as if foreshadowing what is to come. It is hardly pronounced enough, however, to be called a second theme. The first subject at once returns and goes on to the end in a series of delightfully contrasted effects.

The third movement, *Poco allegretto*, which takes the

place of the ordinary Scherzo, is mostly serious in its style, and really fixes the general character of the symphony. Its principal theme, a genuine sample of the *Lied*, is given out by the 'cellos, at first fanciful, tender, and full of simple grace, then reminiscent and contemplative, and at last dreamy; to which succeeds a passage for the wind instruments, soothing and almost suppliant, as if deprecating the struggle that must come. There is nothing of the Scherzo character in this movement. To have given it that form would have seriously conflicted with the ideas that uphold the structure of the symphony, and would have introduced a foreign spirit and color.

The Allegretto dies away in soft chords which lead to the Finale,—a passionate, agitated, and sombre movement, yet heroic, elevated, and strong in its style. The theme with which it opens rushes past with all the haste and mystery of a vision in a dream, and then reappears in a new harmonic form, only to grow more sorrowful and gloomy with the entrance of the trombones preluding a new phrase, for now the sentiment changes and we have in its place a passionate conflict. Through the fierce and determined phrases of the violins, however, is heard the steady, jubilant song of the 'cellos. As they announce the victory the gloom disappears, and gives place to peace and rest once more, dignified and ennobled by the heroic theme of the first movement.

SYMPHONY No. 4, IN E MINOR. OP. 98

1. ALLEGRO NON ASSAI.
2. ANDANTE MODERATO.
3. PRESTO GIOCOSO.
4. ALLEGRO ENERGICO E PATETICO.

The Fourth symphony is universally recognized as the most individual of all Brahms's works of this class. It was first performed at Meiningen under the direction of

Von Bülow and Brahms himself. In the simplicity and originality of its themes, and in the subjective character of its ideas, as well as in its development, it bears the unmistakable impress of its composer. The same organic unity which characterizes the other three symphonies in such marked degree is also found in this, though the various movements illustrate different ideas.

The first movement, *Allegro non assai*, opens with a melodious theme of unusual length which is treated in a masterly but intricate style. It is a wayward fancy, now cheerful, and again serious, but coming to a sombre close as the second theme enters in the same general manner. As the movement draws to an end its melodious character grows more joyous, strong, and dramatic, and the development leaves little to desire in the way of pleasing variety and artistic effect.

The second movement, *Andante moderato*, is almost akin to the *Lied* in the gracefulness and sweetness of its melody, its warmth of tone, and its refined and *spirituelle* character; and the third, *Allegro giocoso*, in rondo form, is full of animation and good humor, and yet is dignified in style and strong in expression, as befits the serious purpose of the composer, who always has a lofty object in view.

The Finale, *Allegro energico e patetico*, a development of the Passacaglia form, is a model of earnest, serious, artistic workmanship, every measure of it revealing the conscientious and scientific scholar. It opens with a succession of massive chords introducing a stately first theme which frequently reappears. A melodious flute solo intervenes, and then the development begins, in which the subjects are given out in a broad and restful manner and treated with a richness of color and refinement of style, as well as a perfection in workmanship, which have rarely been excelled.

B R U C H

1838-

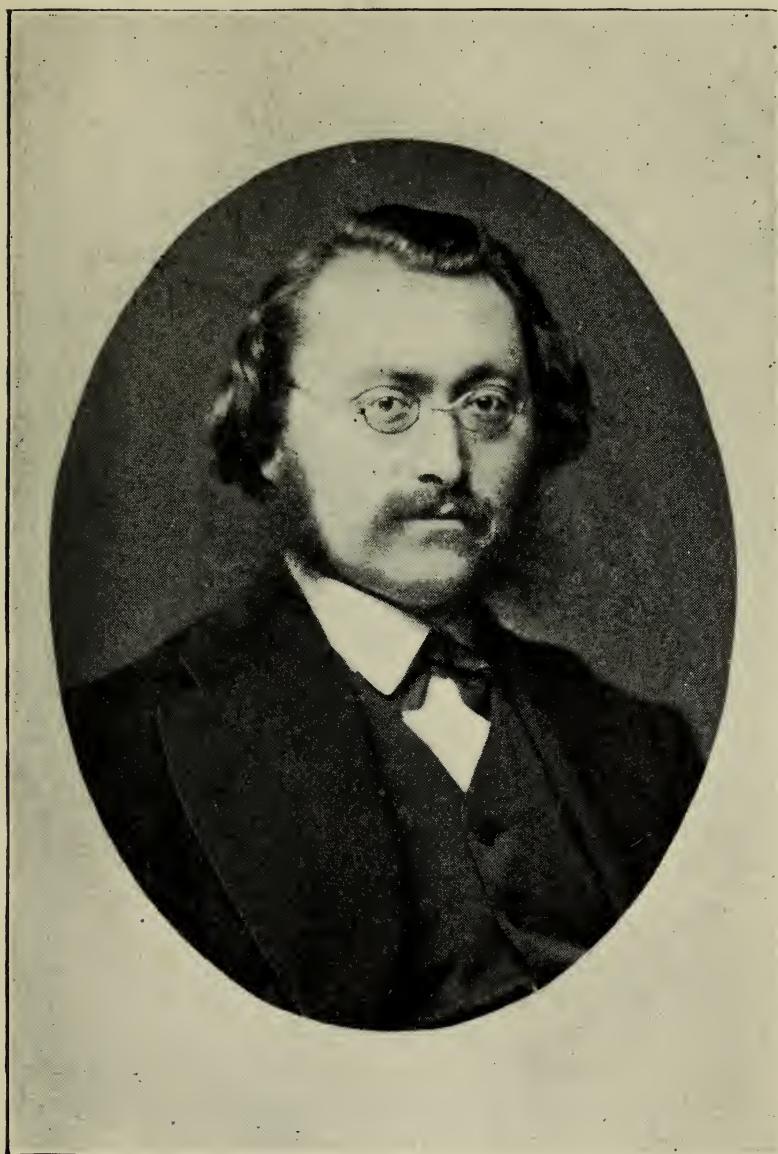
FRITHJOF

THE story of the old Norse Viking, Frithjof, is told with exceeding spirit and beauty in the "Frithjof's Saga" of Esaias Tegnér, Bishop of Wexiö, Sweden. It was from this Saga that Bruch derived the incidents of his musical setting of this stirring Norse theme. To make the description of the cantata clearly intelligible, the incidents leading up to it must be briefly told. Frithjof was the son of Thorstein, a friend of King Bele, and was in love with Ingeborg, the king's daughter and his foster sister. Bele died, and left his kingdom to his two sons. When Thorstein passed away, he bequeathed to his son his ship "Ellida" and his gold ring. Soon thereafter Frithjof sailed across the fiord to demand the hand of Ingeborg. Her brothers, Helge and Halfdan, scorned his suit, whereupon Frithjof swore they should never have help from him. King Ring, a neighboring monarch, hearing of the trouble between them, improved the opportunity to menace their kingdom. The brothers appealed to Frithjof for aid, but he turned a deaf ear; and when they took the field against Bele, he made love to Ingeborg, with whom he exchanged rings. Helge and Halfdan were defeated by Ring, and as part of the indemnity he demanded Ingeborg's hand. Finding upon their return that Frithjof had been there without their permission, they required him as a penalty to go to the Orkneys and collect the tribute which the islanders had neglected to pay since the death

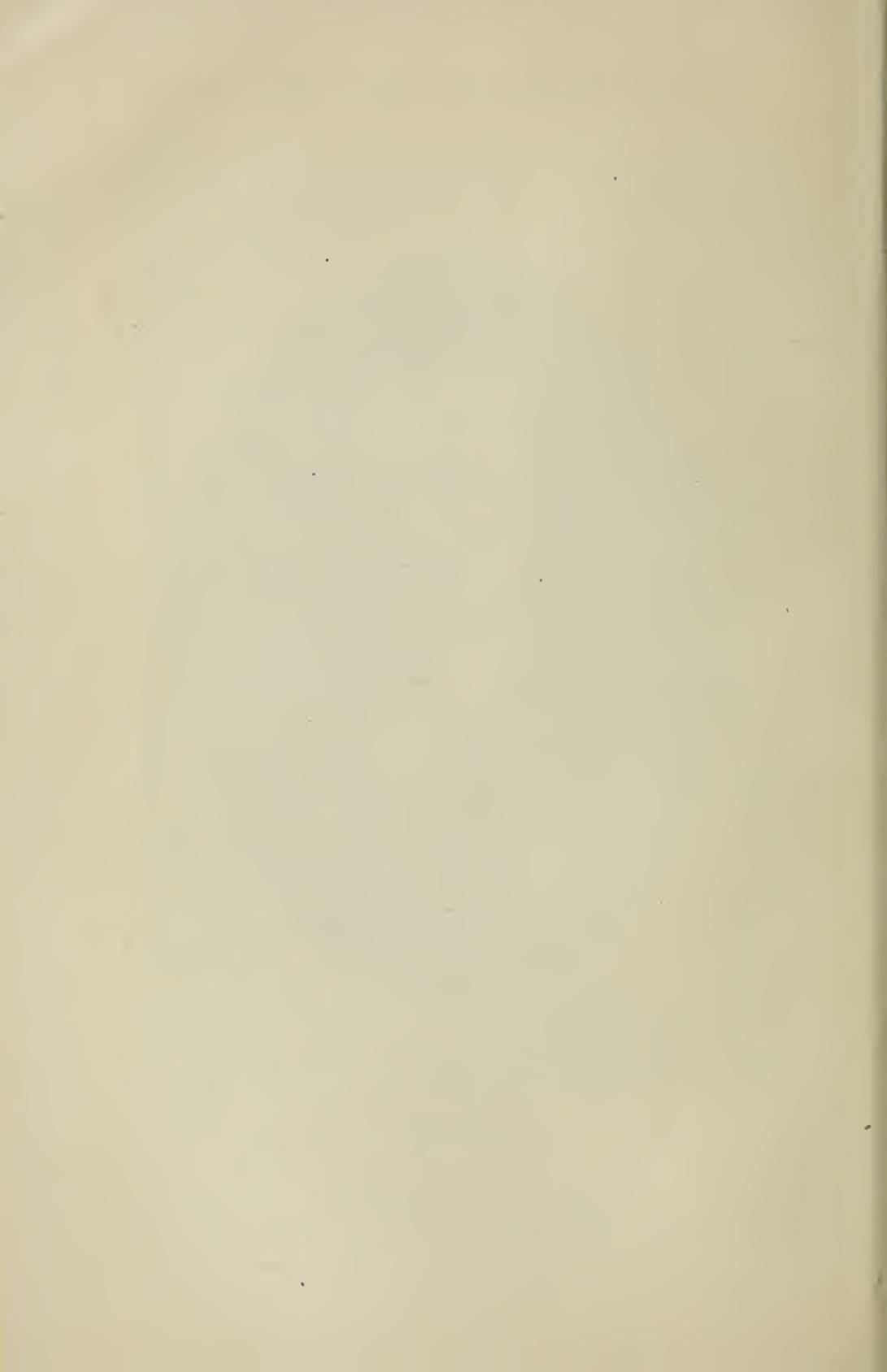
of Bele. Frithjof sailed away in "Ellida." Meanwhile the brothers resorted to witchcraft to raise a storm that should destroy his vessel, burned his barrow, and married the lamenting Ingeborg to Ring.

It is at this point that the text of the cantata begins. The first scene pictures the return of Frithjof and his joy at the prospect of seeing Ingeborg, whose hand the false brothers had promised him if he were successful. Learning what had occurred in his absence, Frithjof goes to the temple where the kings are sacrificing, hurls the tribute in Helge's face, fires the edifice, and hurries to the sea, pursued by his enemies. The hero sails away again in "Ellida," and becomes a sea-rover. The text closes with this incident.

The cantata opens with an animated instrumental introduction ("Frithjof's return"), leading to the barytone recitative and aria ("How bravely o'er the flood so bright"), — a very expressive song, interspersed with the tender, graceful chorus of his companions ("O, 't is delight when the land far appeareth"). The second scene is preluded with a wedding march, whose blithe measures are in marked contrast with the bridal chorus ("Sadly the skald walks before the train"), and Ingeborg's song ("My heart with sorrow overflowing"), describing her grief over her unhappy destiny. The third scene ("Frithjof's revenge"), for barytone, chorus, and orchestra, is one of great power in its dramatic and descriptive character, as well as in its masterly instrumentation. It begins with a chorus of priests ("Midnight sun on the mountain burns"), gradually accelerating until it is interrupted by Frithjof's cry ("Go to Helas' dark abode"). Three bars of chorus intervene ("Woe ! O wicked deed"), when Frithjof, after a short recitative, sings a spirited aria ("Where my father rests"). At its close, as he rescues Ingeborg's ring and fires the temple, the chorus resumes



MAX BRUCH



("Woe ! he tugs with all his might at the ring"). The choral finale of this scene, with its effective instrumentation, is a masterpiece of dramatic music. After the storm, the calm. In that calm occurs a melodical episode of an extraordinary character. The melody itself is so unlike anything which precedes or follows it that it must have been interpolated. In grateful contrast with the revenge of Frithjof, the burning of the temple, and the curses of the infuriated priests, comes the fourth scene ("Frithjof's departure from the Northland"), — a solo quartette for male voices ("Sun in the sky now mounteth high"), of exquisite harmony, leading up to and accompanying a barytone solo remarkable for the tender beauty of its melody and the majestic sonority of its style. The fifth scene is Ingeborg's lament for her lost lover ("Storms wildly roar"), — a soprano solo, which, if not so dramatic as the music assigned to Frithjof, is nevertheless full of beautiful sentiment. The work closes with a delightful chorus, with short phrases for Frithjof ("Now he crosseth the floods of the salt desert waste"), supposed to be sung on board the hero's good ship "Ellida," as they sail off for conquest and the enjoyment of the booty he has promised his companions.

FAIR ELLEN

The heroic defence of Lucknow by its British garrison in 1857, during the Sepoy rebellion, is one of the most memorable events in the English administration of India. The world is familiar with the story of the disaffection of the native troops, the failure of Sir Henry Lawrence, who was in command, to overcome the mutiny, the stubborn defence which the brave little garrison made against the repeated assaults of the native troops, their temporary assistance from Outram and Havelock, who cut their way

into the city, and the final relief which was brought to them by Sir Colin Campbell. Of all the stirring incidents of the siege, however, not one has made such a strong impression as the fanciful story of the Scotch girl who heard the slogan of the MacGregors far away and knew the Highlanders were coming to their rescue.

It is this incident which Bruch has used as the theme of his cantata "Schön Ellen" ("Fair Ellen"). The story is identical with the one so often told in prose and poetry, but the *dramatis personæ* differ. Instead of General Lawrence we have Lord Edward, and instead of familiar Jessie Brown we have "Fair Ellen." The text of the libretto, however, is weak and spiritless as compared with that of the poetical versions, but the strong, vigorous music of the cantata makes ample compensation. It is quite brief, there being but two solo parts — Fair Ellen, soprano, and Lord Edward, barytone — and five short chorus numbers. The former are vigorous and somewhat declamatory in style, but the choruses are very melodious and stirring. The instrumentation is unusually effective, and a strong point is made in the climax by the interweaving of the familiar air, "The Campbells are coming," with the orchestral score. It lends spirit and color to the finale, and closes up the work with a fine burst of powerful effect. Short as it is, "Fair Ellen" will always be a favorite with audiences.

ODYSSEUS

The cantata of "Odysseus," like that of "Frithjof," is made up of detached scenes, in this case selected from the Odyssey and arranged by William Paul Graff. The work was first produced in 1872, and has met with great success in Germany, England, and the United States. It is divided into two parts, the first containing four, and the second six scenes. The characters are as numerous as those of a

grand opera, and include Odysseus, barytone ; Penelope, alto ; Alcinous, King of the Phoceans, bass ; Arete, his consort, alto ; Nausicaa, their daughter, soprano ; the Helmsman, bass ; Pallas Athene, soprano ; Leucothea, soprano ; Spirit of Tiresias, bass ; Spirit of Anticleia, Odysseus' mother, alto ; and Hermes, tenor.

In the first scene Odysseus is discovered on Calypso's enchanted island longing for home. Hermes, the messenger of the gods, appears to him and announces that the Immortals, touched by his sorrow, will rescue him and restore him to Penelope. In the next scene the wanderer has reached the abysses of Erebus, where he invokes the world of shades. The spirits of children, brides, youths, and old men successively appear to him and narrate their mournful stories. Then Tiresias the bard warns him of the Sirens, and Anticleia his mother bids him hasten to Penelope. In the third scene he passes the isles of the Sirens, and escapes their wiles through the firmness of his companions. The fourth scene describes the storm at sea, and Odysseus' rescue by Leucothea, who gives him the veil the Immortals have woven, and bids the Oceanides and Tritons guide him safely to land ; and the first part closes with our hero peacefully sleeping on the flowery shore of the island of Phoecea.

The second part opens with the lament of Penelope and her prayer to the gods to restore her husband to her. The sixth scene changes to the island again, and discloses Odysseus awakened from his slumbers by the sports and dances of Nausicaa and her joyful maidens. In the next scene a sumptuous banquet is spread for him, at which he reveals his identity and asks that he be allowed to return to his home. The fair Nausicaa, though suddenly enamoured of the handsome stranger, conceals her passion and expedites his departure. The eighth scene gives us a sketch of Penelope weaving the garment, the ruse by

which she kept her suitors aloof. The ninth scene opens with the arrival of Odysseus at Ithaca. The sleeping wanderer is borne ashore by his comrades, and upon awaking from his slumbers fails to recognize his own country until Pallas Athene appears to him. The goddess convinces him that he is at home once more, and then discloses the plot of the suitors, who are revelling in his palace, to compel Penelope to select one of them that day in order that they may gain possession of his property. She also exposes their conspiracy for his destruction, from which she promises to protect him. The final scene describes the glad acclamations of the people as they recognize Odysseus, and the joy of Penelope as she welcomes him home once more.

The orchestral introduction is free and flowing in character, and its themes are taken from the duet of Odysseus and Penelope, which occurs later on. The opening chorus of Calypso's nymphs ("Here, O Hermes, in midst of the island") is very graceful in its movement and is set to a most delightful accompaniment. It is followed by Odysseus' lament ("Flow, ye tears, since days are hateful"), at first tender in its character, then changing to passionate utterances as the remembrance of Penelope comes to him, and closing with a hopeful strain after the promise of help from Zeus. In the second or Hades scene the music changes from its bright color to a gloomier minor tone. It opens with a male chorus ("The bounds we have reached of the deep flowing ocean"), pianissimo, gradually increasing in intensity and accompanied by remarkable effects in tone-color as the orchestra describes "the thundering of the flood Cocytus" and "the surging aloft of the shadows of the departed." It is followed by semi-choruses of the shades, and closes with a very spirited and dramatic male chorus ("Dread on dread!"). The third scene opens with a fresh and characteristic male

chorus ("Our sails to the breezes"), followed by the graceful and alluring chorus of the Sirens ("Come, great Odysseus, hero of might"). The last scene is almost entirely choral and very dramatic in its effect, especially the opening number for the Oceanides and Tritons ("Hark! the storm gathers from afar"), with its vigorous instrumental description of the tempest, and the closing number for full chorus ("Yonder beckons the wood-crested harbor"), which in its tenderness and joyousness forms a striking contrast to the earlier part of the scene.

The second part is introduced with a dignified and sombre recitative ("Thou far-darting sun"), followed by an aria of the same character ("Oh! Aritone") in which Penelope bewails the absence of Odysseus. In the next scene the music changes to a bright and tripping strain, the chorus of Nausicaa's maidens ("On the flowery mead, girt by the dimpling tide"). After Odysseus' fervent appeal ("Hark to me! Queen, or heaven-dwelling Goddess") the banquet scene occurs. It begins with an animated chorus of the Phoceans ("Be welcome, stranger, to Phoebe's land"), followed by an exquisite unison chorus of the Rhapsodes ("Ten years now are past since Troy in the dust was laid"), set to an accompaniment of harps. A simple and tender melody ("Let me then depart in peace"), sung by Odysseus, in which the chorus singers gradually join, closes the scene. The eighth scene contains the most expressive solo number of the work, Penelope's aria ("This garment by day I weave in my sorrow"), with a characteristic descriptive accompaniment. The gems of the ninth scene are Odysseus' passionate aria ("O my fatherland! blest remembrance!") and his furious revenge song ("Miscreant! woe to thee"). The last scene opens with a joyous chorus of the people ("Say, have ye heard the tidings of joy?"), followed by a fervent duet between Odysseus and Penelope ("Omnipotent Zeus! we

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call on thy name"). The final chorus begins in chorale style ("In flames ascending"), and after repeating the melody of Odysseus' song in the seventh scene ("Nowhere abides such delight"), closes with a fine fugued passage ("Slayer of darkness").

BRÜCKNER

1824 - 1896

SYMPHONY No. 2, IN C MINOR

1. MODERATO.
2. ANDANTE, FEIERLICH ETWAS BEWEGT.
3. SCHERZO.
4. FINALE.

THE first movement of Brückner's Second symphony is in the ordinary sonata form, opening with a tremolo of violins and violas, accompanying the introduction and the first theme which is given out by the violoncellos, with responses from the horns. The theme is repeated by 'cellos and double basses to a more vigorous accompaniment, and leads to a climax. At its close the 'cellos give out the second theme, followed by a motive for the strings in unison which dominates the movement through the first part. Then follows the free fantasie with reëntries of the themes, stated in much the same manner as in the beginning of the movement, after which, and a short passage in slow time, an elaborate coda brings the movement to a close.

The second movement, in A flat major, is constructed upon two themes in rondo form, the first given out by the first violins with accompaniment of the other strings, and the second, or minor one, by the horn with pizzicato string accompaniment. These two themes are developed in a very skilful manner, especially the principal one by the wind instruments in the close, just before the coda.

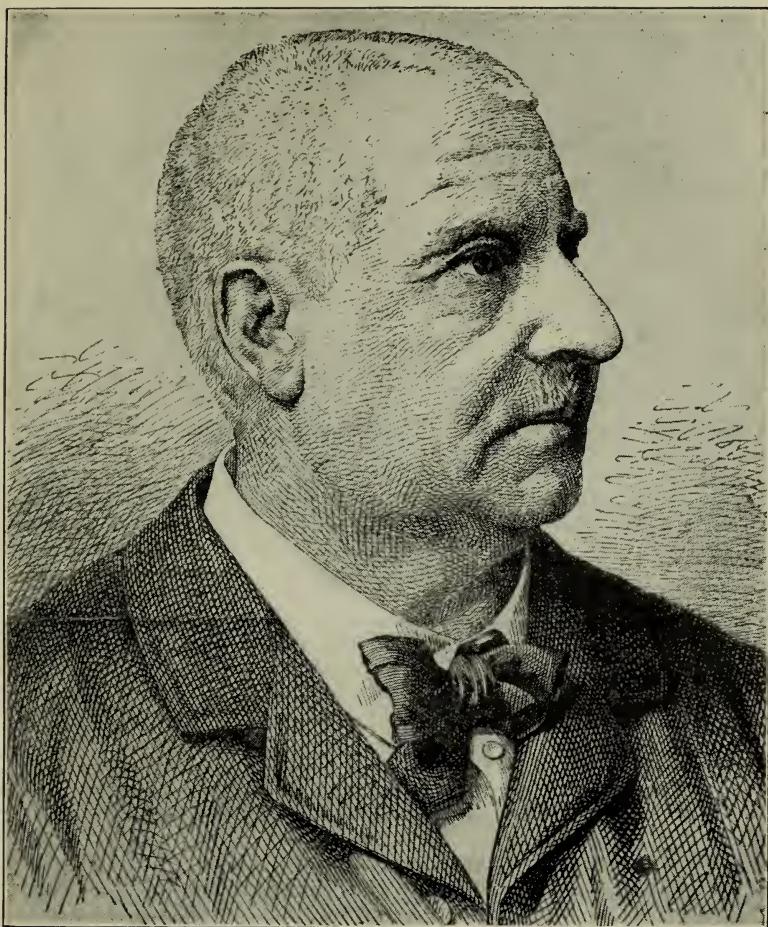
The third movement, in C minor (Scherzo), opens with a somewhat dignified and consequential theme for a Scherzo, which is at first stated in unison by the strings, wood winds, and horns, and afterwards is richly developed and leads up to a most resonant climax. The trio is in waltz time, the theme being given out by the violas with a violin tremolo, and at its conclusion the opening of the movement is repeated and followed by a coda.

The fourth movement, in C minor, is built up on three themes which are worked out at great length in succession and with most painstaking elaboration, the movement closing with a tremendous climax. This symphony, like all of Brückner's, is a masterpiece of musical mechanics and mathematics, greatly beloved of musicians but "caviare to the general."

SYMPHONY No. 4, IN E FLAT. ("ROMANTIC")

- | | |
|----------------------------|-------------|
| 1. ALLEGRO MOLTO MODERATO. | 3. SCHERZO. |
| 2. ANDANTE. | 4. FINALE. |

The Fourth of Brückner's symphonies was first produced in Vienna in 1881 and was performed for the first time in America by the Theodore Thomas Orchestra in Chicago, January 22, 1897. Like all of this composer's symphonies, it is so elaborately constructed and full of musical complications that it is only possible, in a volume of this kind, to present a bare sketch. An exhaustive analysis of Brückner's symphonies, indeed, would require a volume of itself. The first movement opens with a passage for the horns accompanied by the strings, which, several times repeated, prepares the way for the introduction of the first and second principal subjects, both of which present two themes. These, with their working up and the treatment of subsidiary ideas, constitute the learned structure of the movement which closes with a return to the horn passage of the opening.



ANTON BRÜCKNER

The Andante is impressive and sombre in character, opening with a funeral march with characteristic refrains, followed by a melody for violas with string pizzicato accompaniment. After the development of this melody the march theme is restated most impressively and the movement closes with drum taps as the second theme dies away.

The Scherzo is a hunting movement, built up on two lively and graceful themes, after which is a country dance which furnishes the material for the trio. The movement closes with a repetition of the hunting scene music.

The Finale, Wagner fashion, introduces all the principal ideas of the other three movements, which are worked up and combined with the utmost skill. It is in reality a *résumé* of the whole symphony. Old forms are restated, and new forms growing out of them are presented. The workmanship is solid and the learning of the composer is everywhere apparent. The result is interesting even to the layman who may not be able to follow the ideas and purpose of the composer, while to the musical scholar it presents a fascinating problem in Wagnerism applied to the symphonic form.

SYMPHONY NO. 7, IN E MAJOR

1. ALLEGRO MODERATO.
2. ADAGIO: SEHR FEIERLICH UND LANGSAM.
3. SCHERZO: ALLEGRO.
4. FINALE: BEWEGT, DOCH NICHT SCHNELL.

Brückner's Seventh symphony was first performed in Leipsic, December 30, 1884, and was played for the first time in America in New York, July 29, 1886, under Theodore Thomas' direction. The opening theme of the first movement is stated by the 'cellos, supported by the violas and clarinets. It is then repeated by the violins and

wood winds, and leads up to the second theme, given out by oboe and clarinet. In the fantasia, both themes are worked up most skilfully, and are followed by the Finale, which is complicated though regular in form, and closes with an impressive climax.

The second movement, an Adagio, is based upon a most impressive theme most nobly worked out, and of a nature to appeal even to the uneducated hearer. Though treated most elaborately, the contents of the Adagio are very emotional, and the coloring so beautiful as to appeal to every one. The Scherzo is in regular form, and the opening is full of spirit and vivacity. The first violins give out the theme of the trio, and the movement closes with a repetition of the first part.

The last movement is in rondo form, the violins giving out a brilliant theme, worked up in a fascinating manner, and leading into a second theme of a more solid nature, also stated by the first violins. The movement closes with a powerful climax, in which the opening theme of the first movement is heard again.

SYMPHONY No. 9, IN D MINOR (UNFINISHED)

1. FEIERLICH.
2. SCHERZO.
3. ADAGIO.

Brückner's Ninth and last symphony was written 1891-1894, and was first heard in Vienna, February 11, 1894. Its first performance in America was given at Chicago, February 19, 1904, by the Theodore Thomas Orchestra. Brückner had designed closing the symphony with a choral movement in the manner of Beethoven's Ninth, but his death intervened and left the work unfinished.

The opening movement is so elaborate in its construction as to render it impossible to convey any intelligent

description of it in the condensed shape required by this volume. It contains four principal themes, each leading up to powerful climaxes. The movement, indeed, might be called a series of climaxes, for after the reconsideration of each theme and its fresh development, the movement closes with a new climax, which only the word "tremendous" can fitly describe.

The Scherzo is a relief after the tempests of the opening movement, being in dance rhythm, followed by the Trio, and a repetition of the first part. The Adagio movement consists mainly of the complicated development of two principal themes leading to another powerful climax, but closing pianissimo. The symphony is mostly interesting to musical scholars. The layman is apt to be thankful the work was left unfinished, though it would have been interesting to have had Brückner's choral ideas.

B U C K

1839 -

DON MUNIO

"DON MUNIO," dramatic cantata for solos, chorus, and orchestra, was written in 1874. The story of it is taken from Washington Irving's Spanish papers, and the scene is laid in the period of the wars with the Moors. While hunting one morning, Don Munio de Hinojosa captures a cavalcade which is escorting the Moorish Prince, Abadil, and his betrothed, Constanza, on the way to their wedding. The Prince, all escape being cut off, seeks to purchase the good-will of Don Munio with his gold and jewels, and implores him not to separate him from his affianced. The Don, touched by their unfortunate condition, invites them to spend a fortnight at his castle, promising that the nuptials shall be celebrated there, and then they shall be released. The lovers accept, and Don Munio is faithful to his promise. Shortly after their departure he is ordered by the King to join in the expedition to Palestine. In one of the encounters of this crusade he is killed by Abadil, who does not recognize his former benefactor with his visor closed. His death is greatly mourned in Spain, but Roderigo, a messenger from Palestine, arrives and brings consolation, telling them that one evening while strolling near the Holy Sepulchre he saw seventy Christian knights riding in ghostly procession, with the late Don Munio at their head.

After the orchestral introduction follows a spirited hunting-song for male chorus. The next scene opens in

the chamber of Donna Maria, wife of Don Munio, who laments his absence in a minor strain, to which succeeds a rondo movement. The third is religious in character and begins with a prelude closing with full orchestra and organ, and leading to barytone solo and chorus, and a short exhortation to prayer by Escobedo. The next number is an Ave Maria for full chorus, which is beautifully harmonized. In the next scene we encounter Don Munio in the forest, and are treated to the conventional hunting-song. The next number hints at the approach of the Moors, which is soon disclosed by a pretty three-part chorus of "the females of the Moorish cavalcade as they journey." The eighth scene contains some powerful chorus work, divided between the furious Spaniards and the frightened women, and set to a vigorous accompaniment. After the tumult ends, Abadil melodiously appeals to Don Munio, followed by a brief arioso in which the latter makes his terms, and a spirited chorus of gratitude to the Don, which close the first part.

After a short prelude, the second part opens with a tenor aria for Abadil ("O thou my star!"), refined in sentiment, which is followed by the chorale ("Jesu, dulcis memoria"), sung by the chapel choir. A duet ensues between the two lovers on the castle terrace, which is quite Italian in its flavor, and one of the most effective numbers in the cantata. The next two numbers furnish the wedding music,—a happy bridal chorus, and a charming bolero for orchestra. These lead to an unaccompanied quartette between Don Munio, Donna Maria, Abadil, and Constanza ("It is the lot of friends to part"). In the next scene occurs a vigorous duet between Don Munio and his wife, in which he informs her of his speedy departure for Palestine, followed by a stirring battle-hymn for male chorus. The next scene, "the chapel of the castle, choir chanting the dirge for the dead," is in strong

contrast with the preceding. Mr. Buck has rarely written anything better in his sacred music than this beautiful *requiem*. In the next two numbers the messenger describes the manner of Don Munio's death, and the ghostly vision at the sepulchre, and at the close of his message the *requiem* changes to a chorus of gratitude ("In thankful hymns ascending").

THE GOLDEN LEGEND

"The Golden Legend" was written in competition for the prize which the Cincinnati May Festival Association offered in 1879 for the best work of a native composer. The judges were Theodore Thomas, Otto Singer, Asgar Hamerik, Carl Zerrahn, and Dr. Leopold Damrosch. Their award was made to "The Golden Legend," and it was first performed at the festival of 1880, with Miss Annie B. Norton as Elsie, Mr. Frederick Harvey as Prince Henry, Mr. J. F. Rudolphsen as Lucifer, and Mr. M. D. Whitney as Friar Paul.

The text of the cantata is composed of a prologue, epilogue, and twelve scenes taken from Longfellow's episode in "*Christus*" by the same name. The mediæval story is a simple one. Prince Henry of Hoheneck, stricken down with an incurable ailment, after vainly seeking a remedy, is visited by Lucifer disguised as a physician, who tempts him to adopt a remedy prescribed by a doctor of Salerno; namely, the blood of a maiden who will voluntarily offer herself as a sacrifice. Elsie devotes her life to the Prince, and they journey together to Salerno, where her death must take place. Arrived at the spot, the Prince, touched by her magnanimity, entreats her to forego her purpose; but she insists upon it, bids him farewell in the school, and enters an inner apartment with Lucifer disguised as a friar. Before the tragedy can be consummated, the Prince

bursts open the door, with the aid of his followers, and rescues her. The pair return to the castle on the Rhine, where of course the rapidly convalescing Prince marries Elsie, and the story closes with an epilogue reciting the discomfiture of Lucifer and the triumph of good over evil.

After a spirited prelude, the prologue begins with the fruitless attempt of Lucifer to pull down the cross on the spire of Strasburg Cathedral, the protests of the spirits of the air — first and second sopranos, — the defiance of the bells — male chorus, — as each attempt fails, and the final disappearance of the spirits amid the chanting of the majestic Latin hymn, “*Nocte surgentes*,” by full chorus in the church, accompanied by the organ. The second scene opens in Prince Henry’s chamber in the tower of the Vautsberg castle. After an expressive declamation of his melancholy and his longing for rest and health (“I cannot sleep, my fervid brain calls up the vanished past again”), Lucifer appears in a flash of light, dressed as a travelling physician, and a dialogue ensues, which closes with an ingenious and beautifully written number for the two voices, accompanied by a four-part chorus of mixed voices and a small semi-chorus of sopranos and altos (“*Golden visions wave and hover*”). The fourth scene is an unaccompanied quartette (“*The evening song*”), sung by Elsie, Bertha, Max, and Gottlieb in their peasant home in the Odenwald, as they light the lamps (“*O gladsome light of the Father*”). It is a simple, tranquil hymn, but full of that sacred sentiment which this composer expresses so admirably in music. The fifth scene, Elsie’s prayer in her chamber (“*My Redeemer and my Lord*”), in its calm beauty and religious feeling makes a fitting pendant to the quartette. In the next number, the orchestra is utilized to carry on the action, and in march tempo describes the pilgrimage to Salerno with stately intervals, in which is

heard the sacred song, "Urbs cœlestis, Urbs beata," supposed to be sung by the pilgrims. The seventh scene is laid in the refectory of the convent of Hirschau, in the Black Forest, where Lucifer enters the gaudiolum of monks, disguised as a friar, and sings the rollicking Latin drinking-song, "Ave color vini clari." The next number is for orchestra only, and once more the instruments are used for a continuance of the action by a description of the carousal of the monks in a characteristic allegro bacchanale, the abbot testifying his indignation through the medium of the trombone and the use of the Gregorian melody. The ninth scene changes to Genoa. Elsie, on a terrace overlooking the sea, sings a charming aria ("The night is calm and cloudless"), with a choral refrain of "Kyrie Eleison." The tenth is a graceful barcarolle for orchestra, but it is somewhat in the nature of an interpolation, and is only connected with the movement of the story by a thin thread. The eleventh scene is a spirited and beautifully written male chorus of sailors ("The wind upon our quarter lies"). The twelfth reaches the climax in the scene at the college of Salerno between Lucifer, Elsie, and the Prince, with accompaniment of attendants, and is dramatic throughout. It is followed by a tender love-duet for Elsie and the Prince on the terrace of the castle of Vautsberg, which leads to the epilogue ("O beauty of holiness"), for full chorus and orchestra, in which the composer is at his best both in the construction of the vocal parts and the elaborately worked-up accompaniments.

THE VOYAGE OF COLUMBUS

"The Voyage of Columbus" was written in 1885, and first published in Germany. The text of the libretto was prepared by the composer himself, extracts from Washington Irving's "Columbus" forming the theme of each of



DUDLEY BUCK

the six scenes, all of which are supposed to transpire at evening, and are therefore styled by the composer "night-scenes."

The cantata opens with a brief orchestral prelude of a sombre character begun by the trombone sounding the Gregorian intonation, and leading to the barytone solo of the priest ("Ye men of Spain, the time is nigh"), to which the full male chorus responds with ever-increasing power, reaching the climax in the "Ora pro nobis." Twice the priest repeats his adjuration, followed by the choral response, the last time with joy and animation as the flag of Castile is raised and they bid farewell to the shores of Spain. A short allegro brings the scene to a close.

The second scene is a bass aria for Columbus ("Eighteen long years of labor, doubt, and scorn"), of a vigorous and spirited character, changing to a solemn adagio in the prayer ("Lord of all power and might"), and closing with a few spirited phrases in the opening tempo. It is followed by the Vesper Hymn ("Ave Maris Stella"), a number in which the composer's eminent ability in sacred music is clearly shown. Its tranquil harmony dies away in the softest of pianissimos, and is followed by an agitated prelude introducing the furious chorus of the mutinous crew ("Come, comrades, come"), which gathers intensity as it progresses, voices and instruments uniting in broken but powerful phrases, sometimes in full chorus and again in solo parts, until the climax is reached, when Columbus intervenes in brief solos of great dignity, to which the chorus responds, the scene closing with the renewal of allegiance, — a stirring bass solo with choral accompaniment.

The fifth scene is a tenor recitative and love-song of a most graceful character, and one which will become a favorite when it is well known ("In Andalusia the nightingale"). The final scene is elaborate in its construction,

and brings the work to a sonorous and stately close. It opens with dramatic recitative by Columbus ("The night is dark"), at the close of which there is a short orchestral prelude which serves to introduce a trio ("Here at your bidding") for Columbus and two officers (first tenor and first bass). At the cry of a seaman ("Land ho!") the chorus responds with animation. Columbus bids his crew join him "in prayer and grateful praise." The answer comes in a "Hallelujah," which is fairly majestic in its progression, reaching its close in full, broad harmony, with the accompanying strains of trumpets.

THE LIGHT OF ASIA

Mr. Buck's cantata, "The Light of Asia," well nigh reaches the dimensions of an opera or oratorio. It was written in 1886 and first published in England. Its name reveals its source, and the composer has made compensation for the privilege of using Mr. Edwin Arnold's beautiful poem by a graceful dedication of the work to him. It is divided into four parts, — Prologue, the Renunciation and Temptation, the Return, and Epilogue and Finale.

The first part has nine numbers. A brief prelude leads to the fugued chorus ("Below the highest sphere four regents sit") opened by the basses. It is simple in its construction but stately in theme and dignified throughout, and is followed by a bass solo of descriptive character ("The King gave order that his town should keep high festival"). This closes with a few choral measures, *sotto voce*, relating that the King had ordered a festival in honor of the advent of Buddha, and how a venerable saint, Asita, recognized the divinity of the child and "the sacred primal signs," and foretold his mission. The third number is the description of the young Siddârtha, set in

graceful recitative and semi-chorus for female voices, with a charming accompaniment. The fourth is a spring song ("O come and see the pleasance of the Spring"), begun by tenors and basses and then developing into full chorus with animated descriptive effects for the orchestra, picturing "the thickets rustling with small life," the rippling waters among the palms, the blue doves' cooings, the jungles laughing with the nesting-songs, and the far-off village drums beating for marriage feasts. A recitative for bass ("Bethink ye, O my ministers"), in which the King counsels with his advisers as to the training of the child, leads to a four-part song for tenors and basses ("Love will cure these thin distempers"), in which they urge him to summon a court of pleasure in which the young prince may award prizes to the fair. The King orders the festival, and in the next number — a march and animated three-part chorus for female voices, — Kapilavastu's maidens flock to the gate. Then comes the recognition, briefly told in soprano recitative. Yasôdhara passes, and "at sudden sight of her he changed." A beautiful love-duet for soprano and tenor ("And their eyes mixed, and from the look sprang love") closes the scene. The next number is a bass solo narrating the triumph of Siddârtha over all other suitors, leading to a jubilant and graceful wedding chorus ("Enter, thrice-happy! enter, thrice-desired!"), the words of which are taken from the "Indian Song of Songs."

The second part opens with a soprano solo describing his pleasure with Yasôdhara, in the midst of which comes the warning of the Devas ("We are the voices of the wandering wind"). This number is a semi-chorus, set for female voices, interspersed with brief phrases for tenor, and after a bass solo, relating the King's dream and the hermit's interpretation, which induces him to doubly guard Siddârtha's pleasure-house, leads up to a

beautiful chorus, divided between two sopranos, alto, two tenors, and two basses ("Softly the Indian night sunk o'er the plain"). The next scene opens with a soprano solo ("Within the bower of inmost splendor"), in which Yasôdhara relates her dream of the voice crying "The time is nigh," to Siddârtha, and closes with a tender duet for soprano and tenor. The next number is a brief chorus ("Then in her tears she slept"), followed by the tenor solo ("I will depart"), in which Siddârtha proclaims his resolve "to seek deliverance and the unknown light," and leading to a richly colored and majestic chorus ("There came a wind which lulled each sense aswoon"). A tenor solo describes the six long years of wandering, followed by a characteristic chorus of voices of earth and air bidding him pass to the tree under whose leaves it was foretold that truth should come to him for the saving of the world. A short bass recitative leads to a vigorous descriptive chorus relating the temptations of Siddârtha, in which the orchestra is used with masterly effect. A brief soprano solo, the apparition of Yasôdhara among the wanton shapes floating about the tree, imploring him to return, and the tenor response, bidding the shadow depart, intervene; and then the chorus resumes with increased vigor, reaching a furious climax as the legions of hell tempt him, but dying away in the close to phrases of tender beauty ("Radiant, rejoicing, strong, Buddha arose").

The third part (the Return) opens with a soprano solo of a slow and mournful character, relating the sorrow of Yasôdhara and the visit of her damsels, who announce the arrival of merchants with tidings of Siddârtha. They are summoned, and tell their story in a short chorus, which is followed by a brief soprano solo ("Uprose Yasôdhara with joy"), an exultant chorus ("While the town rang with music"), and another brief phrase for

soprano, leading to a fine choral outburst ("Tis he ! Siddârtha, who was lost"). The next number, a bass solo describing the King's wrath when he learns that Siddârtha has returned as a yellow-robed hermit instead of with "shining spears and tramp of horse and foot," is sonorous as well as dramatic, and is followed by a tenor and bass dialogue developing into a trio of great beauty ("Thus passed the three into the way of peace"). The final number is a masterpiece of choral work both in the elaborateness of its construction and the majesty of its effect, and brings the cantata to a close with the mystic words, "The dew is on the lotus ! Rise, great Sun !"

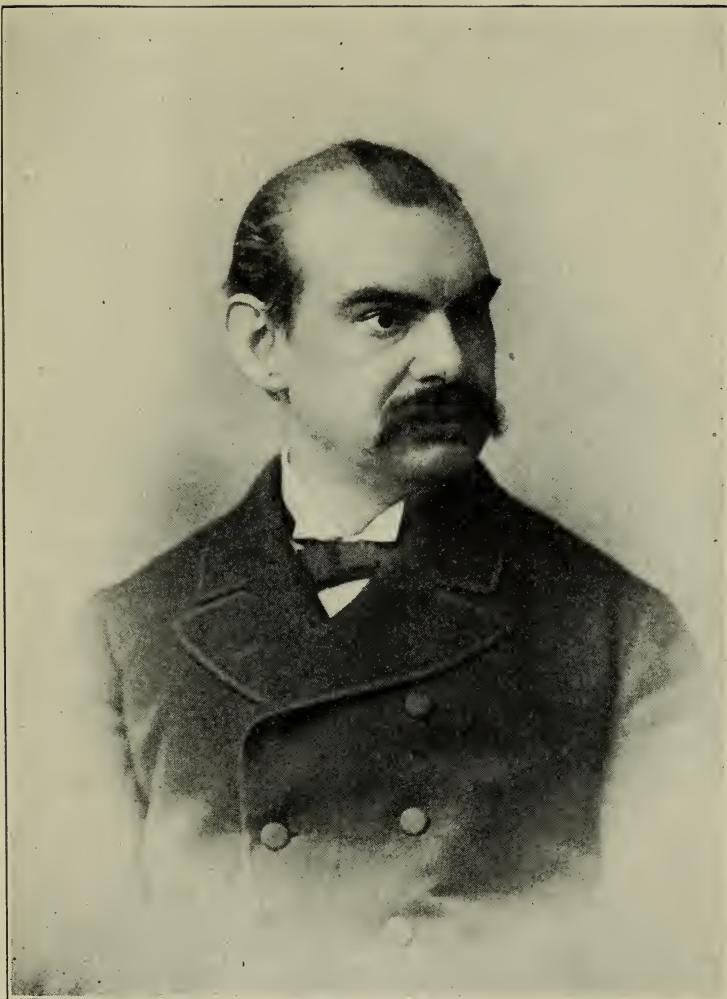
CORDÉR

1852—

THE BRIDAL OF TRIERMAIN

“THE Bridal of Triermain” was written for the Wolverhampton (England) Festival of 1886. The subject is taken from Sir Walter Scott’s poem of the same name. The adaptation has been made in a very free manner, but the main incidents of the poem have been carefully preserved. Sir Roland’s vision of the “Maid of Middle Earth”; the bard Lyulph’s recital of the Arthurian legend, which tells of Gyneth’s enchantment in the valley of St. John by Merlin; the magic wrought by Merlin in the valley to delude Roland and thwart his effort to rescue Gyneth; his daring entrance into the palace grounds; the discovery of the Princess in the enchanted hall, and her final rescue are the themes which the composer has treated.

The cantata has no overture, but opens with a choral introduction (“Where is the maiden of mortal strain?”). An orchestral interlude in the form of a tender, graceful nocturne follows, leading up to the tenor solo (“The dawn of an autumn day did creep”), in which the Baron relates the apparition he has seen in his dream. A short bass recitative by Lyulph, the bard, introduces the Legend, which is told in an effective number for soprano solo, bass solo, and chorus (“In days e’en minstrels now forget”). The next number, a dramatic dialogue for soprano and tenor, gives us the conversation between Arthur and Gyneth, and leads to a full, energetic chorus with descriptive



FREDERICK CORDER

accompaniment, picturing the bloody tourney and its sudden interruption by the appearance of Merlin, the enchanter. The first part closes with a charming number ("‘‘Madmen,’ he cried, ‘your strife forbear’’) arranged for bass solo, quartette, and chorus, in which is described the spell which Merlin casts upon Gyneth.

The second part, after a short allegro movement for orchestra, opens with a contralto solo (“Of wasted fields and plundered flocks”) which prepares the way for a concerted number for solos and chorus (“And now the moon her orb has hid”), describing the magical arts which Merlin employed to thwart the Baron. A succession of bass, tenor, and contralto recitatives (“Wroth waxed the warrior”) leads to another powerful chorus (“Rash adventurer, bear thee back”), the song of the “four maids whom Afric bore,” in which the composer has caught the weird, strange color of the scene and given it vivid expression. A tenor recitative (“While yet the distant echoes roll”) leads up to a graceful, sensuous soprano solo and female chorus (“Gentle knight, a while delay”). Its counterpart is found in the tenor recitative and spirited, dignified male chorus (“Son of honor, theme of story”). The *dénouement* now begins. A contralto solo, declamatory in style (“In lofty hall, with trophies graced”), and a short soprano solo of a joyous character (“Thus while she sang”) lead to the final number (“Gently, lo! the warrior kneels”), beginning with full chorus, which after short solos for tenor and soprano takes a spirited martial form (“And on the champion’s brow was found”), and closes with a quartette and chorus worked up to an imposing climax.

COSTA

1808-1884

ELI

THE oratorio of "Eli," the text taken from the first book of Samuel, and adapted by William Bartholomew, was first performed at the Birmingham Festival, August, 1855, under Costa's own direction, with Mesdames Viardot and Novello and Messrs. Sims Reeves and Carl Formes in the principal parts. The characters are Eli, Elkanah, Hannah, Samuel, the Man of God, Saph, Philistine warrior, Hophni and Phinehas, sons of Eli, and Priests and Philistines as chorus. The story is not very consistent in its outlines, and is fragmentary withal, the narrative of the child Samuel being the central theme, around which are grouped the tribulations of Elkanah and Hannah, the service of Eli the priest, the revels of his profligate sons, and the martial deeds of the Philistines.

The overture opens with a pianissimo prelude for organ in chorale form, followed by an orchestral fugue well worked up, but quiet in character. Indeed, the whole overture is mostly pianissimo. In striking contrast follows the opening recitative for bass ("Blow ye the trumpet"), which is the signal for those instruments, and introduces the first chorus ("Let us go to pray before the Lord"), beginning with a soft staccato which gradually works up to a jubilant climax on the words "Make a joyful noise." A tenor solo for Elkanah is interwoven with the chorus, which closes with broad, flowing harmony. The next number, a bass air with chorus ("Let the people praise Thee"), is somewhat peculiar in its construction.

It begins with the air, which is slow and tender, and at the close the chorus takes it in canon form. Then Eli intones benedictions in chorale style, and the chorus responds with "Amens" in full harmony at the end of each, making an impressive effect. It is followed by an elaborate chorus ("Blessed be the Lord"), closing with a fugue on the word "Amen," which is clear and well worked up. The next number is the sorrowful prayer of the barren and grieving Hannah ("Turn Thee unto me"), which is expressive in its mournful supplication, and finely contrasted with her joyous song after the birth of Samuel. Eli rebukes her, and a dialogue ensues, interrupted by the tender chorus ("The Lord is good"). The dialogue form is again renewed, this time by Elkanah and Hannah, leading to a beautiful duet between them ("Wherefore is thy soul cast down?").

The character of the music now changes as we enter upon a long drinking-chorus, with solos by the two revelers, Hophni and Phinehas ("For everything there is a season"). The change from the seriousness of the preceding numbers is very abrupt, and the music of the chorus is decidedly of the conventional Italian drinking-song character. Eli appears and rebukes them, and after a cantabile aria ("Thou shouldst mark iniquities"), a short chorus of Levites, for tenors and basses, ensues, introducing a simple, but well-sustained chorale for full chorus ("How mighty is Thy name"). At this point the "Man of God" appears, rebuking the Levites for their polluted offerings. His denunciations are declaimed in strong, spirited phrases, accompanied by the chorus of the people ("They have profaned it"), beginning in unison. The scene now changes to the camp of the Philistines, where Saph, their man of war, shouts out his angry and boisterous defiance in his solo ("Philistines, hark, the trumpet sounding"). It is followed by a chorale response

from the Philistines ("Speed us on to fight"), which is in the same robust and stirring style, though the general effect is theatrical and somewhat commonplace. Combined with it is a chorale response by the priests of Dagon, of an Oriental character. After this clash of sound follows an air of a sombre style by Eli ("Hear my prayer, O Lord"), the introduction and accompaniment of which are very striking. The "Man of God" once more appears, announcing the approaching death of Eli's sons to a weird, sepulchral accompaniment of the reeds and trombones, and leading up to a very effective duet between them ("Lord, cause thy face to shine upon Thy servant"). Another chorale ensues ("Oh, make a joyful noise"), and after a brief recitative Hannah has a most exultant song, overflowing with love and gratitude at the birth of Samuel ("I will extol Thee, O Lord"). The first part closes with a brief recitative between Hannah and Eli, preluding a fugued chorus ("Hosanna in the highest"), built up on two motives and one of the most elaborate numbers in the oratorio.

The second part opens with a chaste and lovely melody, the morning prayer of the child Samuel ("Lord, from my bed again I rise"), followed with some pretty recitative between the child and his parents, and an unaccompanied quartette, set to the same chorale theme that was heard in the organ prelude to the overture. The next number is the long and showy instrumental march of the Israelites, followed by two striking choruses, — the first of which ("Hold not Thy peace and be not still, O God !") appeals for divine help against the enemy, and the second, an allegro ("O God, make them like a wheel"), leads into a fugue ("So persecute them"), which is energetic in character, and closes with the martial hymn ("God and King of Jacob's nation"), sung to the melody of the preceding march.



SIR MICHAEL COSTA

The oratorio abounds in contrasts, and here occurs another, the evening prayer of Samuel ("This night I lift my heart to Thee"), — a pure, quiet melody, gradually dying away as he drops asleep, and followed by an angel chorus for female voices with harp accompaniment ("No evil shall befall thee"), the effect of which is very beautiful, especially in the decrescendo at the close. A messenger suddenly arrives, announcing the defeat of Israel by the Philistines, upon which the chorus bursts out in the descriptive number ("Woe unto us, we are spoiled!"). Some dramatic recitative between Samuel and Eli follows, after which the Levites join in the chorus ("Bless ye the Lord"), opening with the tenors and closing in four parts, with the call of Eli intervening ("Watchmen, what of the night?"). A long recitative by Samuel ("The Lord said"), foreshadowing the disasters to the house of Eli; an air by Eli ("Although my house be not with God"); a funeral chorus by the Israelites ("Lament with a doleful lamentation"); further phrases of recitative announcing more defeats of Israel, the capture of the ark, the death of Eli and his sons, and an appeal by Samuel to blow the trumpet, calling a solemn assembly to implore the pity of the Lord, — prepare the way for the final chorus ("Blessed be the Lord"), which closes with a fugue on the word "Hallelujah."

COWEN

1852—

THE SLEEPING BEAUTY

“**T**HE Sleeping Beauty,” written for the Birmingham Festival of 1885, the poem by Francis Hueffer, has for its theme the well-known fairy tale which has been so often illustrated in music and upon canvas. It is a great favorite in England, and has also met with a successful reception in Paris, where it was brought out under the title of “*La Belle au Bois Dormant*.”

After a brief orchestral introduction, a three-part chorus — altos, tenors, and basses — tells the story of the ancient King to whom an heiress was born when all hope of offspring had been abandoned, the gay carousal which he ordered, and the sudden appearance of the twelve fays, guardians of his house, with their spinning-wheels and golden flax, who sing as they weave (“Draw the thread and weave the woof”). In beauty of melody and gracefulness of orchestration this chorus of the fays is specially noticeable. Its charming movement, however, is interrupted by a fresh passage for male chorus, of an agitated character, describing the entrance of the wicked fay, who bends over the cradle of the child and sings a characteristic contralto aria (“From the gold of the flaxen reel”). Following this aria, the male chorus has a few measures, invoking a curse upon the fay, which leads to a full chorus of an animated character, foretelling that there shall dawn a day when a young voice, more powerful than witchcraft, will save her; at the close of which the

guardian fays are again heard drawing the thread and weaving the woof in low, murmuring tones, with a spinning accompaniment. It is followed by a trio — soprano, tenor, and bass — with chorus accompaniment, announcing the departure of the fays, and leading to a melodious tenor solo, with two graceful orchestral interludes, which moralizes on what has occurred and closes the prologue.

The first scene opens in a hall in the King's palace, and is full of animation. A brilliant orchestral prelude leads to the full chorus in waltz time ("At dawn of day on the first of May"), which moves along with a fascinating swing, and closes in a vigorous climax. At this point the King makes his appearance and expresses his joy that the time has passed when the prophecy of the wicked fay could take effect, for this is the Princess's twentieth birthday. A dialogue follows between the King and his daughter, closing with a beautiful chorus ("Pure as thy heart"), after which the dance-music resumes. Unobserved the Princess leaves the banqueting-hall, glides along a gallery, and ascends the staircase to a turret chamber. Before she enters she sings an aria, of a tranquil, dreamy nature ("Whither away, my heart?"), and interwoven with it are heard the gradually lessening strains of the dance-music.

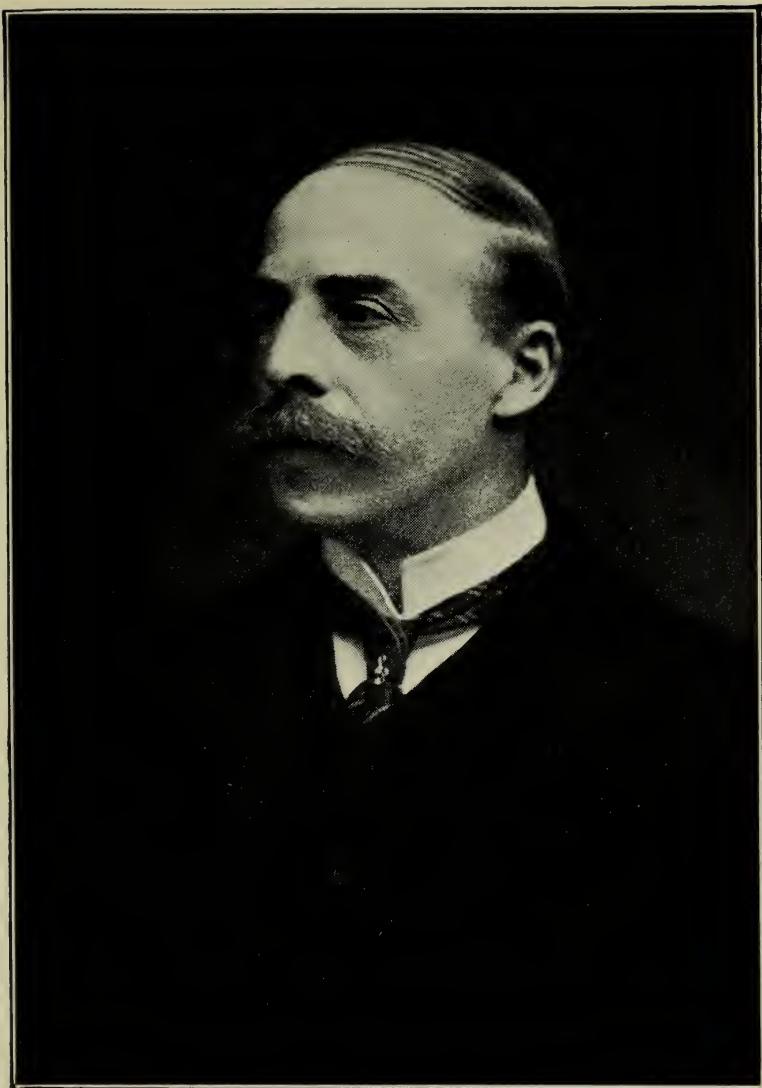
The second scene opens in the turret chamber, where the wicked fay, disguised as an old crone, is spinning. After a short dialogue, in which the fay explains to the Princess the use of the wheel, she bids her listen, and sings a weird ballad ("As I sit at my spinning-wheel, strange dreams come to me"), closing with the refrain of the old prophecy, "Ere the buds of her youth are blown." The Princess dreamily repeats the burden of the song, and then, fearing the presence of some ill omen, opens the door to escape. She hears the dance-music again, but the fay gently draws her back and induces her to

touch the flax. As she does so, the fay covertly prick her finger with the spindle. She swoons away, the dance-music suddenly stops, and there is a long silence, broken at last by the fay's triumphant declaration, "Thus have I wrought my vengeance." The next number is the incantation music ("Spring from the earth, red roses"), a dramatic declamation, sung by the fay and interwoven with snatches of chorus and the refrain of the prophecy. A choral interlude ("Sleep in bower and hall") follows, describing in a vivid manner, both with voices and instruments, the magic sleep that fell upon the castle and all its inmates.

The strain of a horn signal, constantly growing louder, heralds the Prince, who enters the silent palace, sword in hand, among the sleeping courtiers, knights, and ladies. After a vigorous declamation ("Light, light at last") he passes on his way to the turret chamber, where he beholds the sleeping Princess. The love-song which follows ("Kneeling before thee, worshipping wholly") is one of the most effective portions of the work. His kiss awakes her, and as she springs up, the dance-music at once resumes from the bar where it had stopped in the scene with the wicked fay. An impassioned duet follows, and the work closes with the animated waltz-chorus which opened the first scene.

RUTH

"Ruth," a dramatic oratorio, words by Joseph Bennett, was first given at the Worcester (England) Festival of 1887. Part I opens before the house of Naomi in Moab with the appearance of a Hebrew caravan on its way to the land of Israel, the march indicated by a measured movement accompanying the chorus ("Lord, Thou hast been our dwelling place"). After a brief dialogue between Naomi



FREDERIC H. COWEN

and the Elder, the caravan resumes its way. A dialogue between Naomi and Orpah is introduced with the gently flowing melody ("Like as a father") after which Ruth takes part in it in a strong and yet tender air ("Be of good comfort"). The scene closes with a beautifully harmonized chorus of neighbors ("Blessed shalt thou be"). The second scene opens on the road to the land of Israel with an orchestral introduction descriptive of the joy and brightness of the morning, leading up to the vigorous unison chorus ("Then shall we see His glory") followed by a dialogue between Naomi and her daughters. The striking feature of this scene is Ruth's beautiful air ("Intreat me not to leave thee"), the melody of which clearly expresses her faith and constancy. The scene closes with an elaborate chorus of the Hebrews ("Arise, let us go to our own people").

The third scene opens in the harvest field at Bethlehem with the reaper's solo ("Fear not"), accompanied by responses from the reapers and gleaners. Boaz, at the close of the ensemble, greets his servants, and a graceful duet follows for him and Ruth, the subject of which ("Let me find favor") is introduced by the latter. The harvest music closes the scene in the field and on their way homeward the reapers sing a chorus of rest ("Man goeth forth") which is answered by the gleaners with phrases from the harvest chorus. At the close a dialogue follows between Ruth and Naomi, with Ruth's "Intreaty" for its principal theme, set off in most effective combination by phrases from the reapers' and gleaners' choruses heard in the distance.

Part II opens with a characteristic orchestral introduction ("Thanksgiving at harvest time"), followed by a vigorous air for Boaz ("How excellent is thy loving kindness"). After a short solo by the Elder, the dance of gleaners, accompanied by the chorus of reapers, begins,

the effect being peculiarly graceful ; and this is followed by a dance of reapers, accompanied by chorus of gleaners, based upon a Hebrew theme, the two dances interweaving at the close and the ensemble ending with a masterly chorale combination. Then follows a powerful unison in which the story of the famine through which they have passed is told, leading up to a massive and imposing thanksgiving chorale ("We will praise Thee, O God"). As it comes to a close the dance theme disappears and a beautiful duet follows between Ruth and Boaz, preluding the marriage declaration.

The Finale is almost entirely choral, beginning with the chorus ("The Lord bless you"), combined with solos of Naomi, Ruth, and Boaz, and closing with an impressive climax upon the words, "Sing, O ye heavens!"

SYMPHONY NO. 3, IN C MINOR (SCANDINAVIAN)

1. **ALLEGRO MODERATO MA CON MOTO.**
2. **MOLTO ADAGIO.**
3. **SCHERZO. MOLTO VIVACE QUASI PRESTO.**
4. **FINALE. ALLEGRO MA NON TROPPO. ALLEGRO MOLTO VIVACE.**

Cowen's symphony in C minor, better known as the Scandinavian Symphony, was first performed in London, December 18, 1880, and since that time has made the tour of the musical world in England, Germany, and the United States, and been received with a cordial welcome. It is a charming example of programme-music in a romantic form, and, as its name suggests, seeks to convey impressions of the Northland. The opening movement, Allegro moderato ma con moto, is sombre and almost melancholy in character, and delineates the natural emotions inspired by the forests and mountains of Scandinavia. It begins with a quiet and serious theme for clarinets and bassoons alone, to which the violins reply

without changing its general character, leading up after a repeat to the full orchestral effect, in which, excepting horns and trumpets, the instruments are in unison. After a short development of this theme, the second is given out by the violins, repeated by the 'cellos, and then taken by 'cellos and first violins. This theme is local in its color and in strong contrast with the first, — the one sombre, the other cheerful. After the repetitions the subjects are worked up in the orthodox manner, the general character of the music alternating between energy and quiet ; but the first theme ultimately asserts itself with great power and dominates the close of the movement.

The second movement, *Molto adagio*, is poetical in its sentiment. It is entitled "Summer night at the fjord," and is intended to represent the impressions of one standing by the water in the moonlight, looking out on the one hand at the shimmering waves, and on the other at the darkling mountains. The northern color is even stronger in the *Adagio* than in the opening movement. It opens with a short passage for the strings, which alternates between them and the wood winds and is charmingly treated. As it comes to a close an unexpected but delightful intermezzo occurs, — an *Allegretto*, representing a party of pleasure-seekers sailing along the other shore, whose song comes across the water to the listener and disturbs his meditations. The song is given out by the horn quartette with harp accompaniment, and diminishes as the boat sails along in the darkness, finally dying away into the stillness of the night. Once more the flute and oboes, followed by the violins, take up the principal theme of the *Adagio*, and the development proceeds to the end, interrupted for a few measures only by the horn theme, which is again heard in the distance through the dreamy visions of the fjord. The movement as a whole is charming for its poetical ideas and tender, romantic effect.

The Scherzo, Molto vivace quasi presto, presents a third picture entirely different from its predecessors in color and outlines. From the moonlight night on the fjord we are transported at once into the heart of a northern Winter, and enjoy a sleigh-ride. The opening theme, introduced by the strings, and its treatment are full of the freedom and exhilaration of the drive, and ingeniously reproduce the motion of the horses, while the triangle's clang supplies the jingle of the bells. The Scherzo is in conventional form, and has a pretty trio and coda reuniting the themes of each.

The final movement, Allegro ma non troppo, leading to Allegro molto vivace, is constructed upon a larger and more energetic plan than any of the others, and has the genuine northern sturdiness and rugged force. It enters with its main subject in unison, which increases in vigor with the Allegro molto vivace. The second theme is introduced by the violins, followed by the basses, and after its working up the first part of the movement closes with the repetition of the opening theme. From this point on the movement is in the nature of a fantasie, which is devoted not alone to the first theme, but includes in its scheme the second motive of the first Allegro, the opening bars of its first theme, and the principal theme of the Adagio. The entire close, however, is dominated by the strong theme which opened the movement, and is treated in a highly skilful manner.

DVOŘÁK

1841 - 1904

THE SPECTRE'S BRIDE

THE legend of the Spectre's Bride is current in various forms among all the Slavonic nations, but the outlines of the story are the same. The Spectre comes for his Bride, and she rides away with him through the night, amid all manner of supernatural horrors, only to find at the end that she has ridden to the grave with a skeleton. The Bohemian poem used by Dvořák is that of Karel Jaromír Erben. In his version, unlike the German, the Spectre and his Bride make their grawsome journey on foot. The *dénouement* in the churchyard differs also, as the maiden is saved by an appeal to the Virgin.

In the opening scene she is represented gazing at a picture of the Virgin, mourning the death of her parents and the absence of her lover, who has failed to keep his promise to return. As she appeals to the Virgin to bring him back, the picture moves, the flame of the lamp up-leaps, there is an ominous knock at the door, and the voice of the apparition is heard urging her to cease praying and follow him to his home. She implores him to wait until the night is past, but the importunate Spectre bids her go with him, and she consents. On they speed over rough bowlders, through thorny brakes and swamps, attended by the baying of wolves, the screeching of owls, the croaking of frogs, and the fitful glow of corpse-candles. One by one he compels her to throw away her prayer-book, chaplet, and cross, and resists all her appeals to

stop and rest, until they reach the churchyard wall. He calms her fears with the assurance that the church is his castle and the yard his garden, and bids her leap the wall with him. She promises to follow him, but after he has cleared it, sudden fear seizes her; she flies to a tiny house near by and enters. A ghastly scene takes place; spectres are dancing before the door, and the moonlight reveals to her a corpse lying upon a plank. As she gazes, horror-stricken, a knock is heard, and a voice bids the dead arise and thrust the living one out. Thrice the summons is repeated, and then as the corpse opens its eyes and glares upon her, she prays once more to the Virgin. At this instant the crowing of a cock is heard. The dead man falls back, the ghastly, spectral crew disappear, and night gives way to a peaceful morning. Such is the horrible story which forms the theme of Dvořák's music.

The cantata contains eighteen numbers, each of considerable length, of which eleven are descriptive, the barytone, with chorus response, acting the part of the narrator, and accompanied by instrumentation which vividly paints the horrors of the nocturnal tramp, even to the realistic extent of imitating the various sounds described. It is unnecessary to specify each of these numbers in detail, as they are all closely allied in color and general effect. The music which accompanies them is picturesque and weird, increasing in its power and actual supernaturalism until it reaches its climax in the dead-house where the maiden takes refuge: and in these numbers the orchestra bears the burden of the work. The remaining numbers are almost magical in their beauty and fascination, particularly the first song of the maiden, lamenting her lover, and closing with the prayer to the Virgin, which is thoroughly devotional music, and the second prayer, which saves her from her peril. There are four duets, soprano and tenor,

between the Bride and Spectre, and one with chorus, in which are recounted the episodes of the chaplet, prayer-book, and cross, besides the hurried dialogue between them as he urges her on. These, too, abound in quaint rhythms and strange harmonies set against a highly colored instrumental background. The story is not a pleasant one for musical treatment, — at least for voices, — and the prevailing tone of the composition is sombre ; but of the strange fascination of the music there can be no doubt.

THE STABAT MATER

Dvořák's "Stabat Mater" was composed in 1875. It was sent to the Austrian Minister of Instruction, but was not deemed worthy of the grant of two hundred dollars which the composer had expected. Its merit was subsequently recognized by Brahms and Joachim, and the latter secured a hearing of it in London in 1883. It immediately made its composer famous.

The "Stabat Mater" is written for soli, chorus, and orchestra, and comprises ten numbers. The first is the quartette and chorus ("Stabat Mater dolorosa"), and carries the old Latin hymn as far as the "Quis est homo." After an orchestral introduction which gives out the principal motives on which the number is based, the vocal quartette begins. The materials of which it is composed are simple, but they are worked up with great technical skill. The general effect is tragic rather than pathetic, as if the composer were contemplating not so much the grief of the Virgin Mother at the foot of the Cross as the awful nature of the tragedy itself and its far-reaching consequences.

The second number is the quartette ("Quis est homo"). After a short introduction the theme is taken by the alto, followed by the tenor and bass, and lastly by the soprano, the general structure growing more elaborate at each en-

trance. After the second subject is introduced a strong climax is reached, and in the coda the voices whisper the words "videt suum" to an accompaniment of wind instruments in sustained and impressive chords.

The third number ("Eia Mater"), is built up on an exceedingly brief motive, augmented with surprising power in chorale form. It is a work of scholarly skill and yet is full of charm and grace, and will always commend itself even to the untutored hearer by its tenderness and pathetic beauty.

The fourth number ("Fac ut ardeat cor meum"), for bass solo and chorus, like the third, is most skilfully constructed out of small materials, and is marked by fine contrast between the solo and the chorus, which at its entrance is assigned to the female voices only, with organ accompaniment.

The fifth number is the chorus "Tui nati vulnerati," which is remarkable for the smooth and flowing manner in which its two subjects are treated.

The sixth number ("Fac me vere tecum flere"), for tenor solo and chorus, is elaborate in its construction. A stately theme is given out by the tenor, repeated in three-part harmony by male voices, the accompaniment being independent in form; the subject then returns, first for solo and then for male voices, in varying harmonies. After a brief vocal episode the subject reappears in still different form, and, followed by the episode worked up at length in a coda, brings the number to its close.

The seventh number ("Virgo, virginum præclara"), for full chorus, is marked by great simplicity and tenderness, and will always be one of the most popular sections of the work.

The eighth number ("Fac ut portem"), is a duet for soprano and tenor, responsive in character and constructed on simple phrases presented in varying forms both by the voices and orchestra.



ANTONIN DVOŘÁK

The ninth number ("Inflammatus et accensus"), is one of the most masterly in the whole work. It is an alto solo composed of two subjects, the first majestic, and the second pathetic in character, forming a contrast of great power and beauty.

The tenth and closing number ("Quando corpus morietur"), for quartette and chorus, is constructed substantially upon the same themes which appeared in the "Stabat Mater," and closes with an "Amen" of a massive character, exhibiting astonishing contrapuntal skill.

SAINT LUDMILA

"Saint Ludmila," an oratorio, text by Jaroslav Vrchlický, was first given at the Leeds Festival of 1886. Part I opens in the courtyard of the castle of Melnik, where the people are gathered around the statue of the goddess Bába, erected by Ludmila, invoking the Bohemian deities. After an orchestral passage signifying dawn, the priests sing a joyous chorus ("The night retires to woods"). A short tenor solo for a husbandman ("Laughing springtime") is followed by a graceful chorus for female voices ("Blossoms born of teeming springtime"), which in turn is followed by a chant ("Breaking day and dusky night") and an impressive choral invocation of the deities ("Triglav who with threefold face"). Ludmila enters with the recitative ("How wildly beats my heart!") invoking the blessing of Bába upon the fatherland, leading to a simple but beautiful melody ("I long with childlike longing"). This is followed by a chorus set to the classical oratorio form ("The gods are ever near"), and this in turn by a graceful, idyllic air for tenor ("Come, let us garlands bring"). The quiet, peaceful nature of the music now changes. An agitated chorus ensues ("Hark! what can be the noise?"). Ivan, the Christian teacher, appears and

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in a declamatory solo of great power appeals to the people ("Give ear, ye people, one is our God"). His appeal is followed by another excited chorus describing his strange appearance and his demolition of the statue. In another beautiful melody ("Oh, grant me in the dust to fall") Ludmila announces her sudden conversion and her determination to follow Ivan. The people join in chorus ("What will befall us in the time approaching?") followed by a second chorus of despair ("Now all gives way"), which closes the first part with a climax of great power.

Part II opens with an instrumental introduction leading to recitative ("Within what gloomy depths of forest") for Svatava, who is following her mistress in quest of Ivan. A duet between them follows as they approach a cavern's entrance, from which Ivan issues with the air, "It was no mistake." A duet follows in which Ludmila announces her determination to embrace Christianity. As Svatava joins in a similar declaration there is a sudden change from religious exaltation to hunting music. A chorus of hunters ("Gayly thro' forest") is heard. It increases in energy as they approach and serves to introduce Prince Bořivoj, who narrates the miracle of the healing of the wounded hind by Ivan, and then as he looks upon Ludmila, declares his sudden love for her. Ivan, in impressive recitative ("To souls in error bring I knowledge"), declares his mission, and the hunters recognize Ludmila. Bořivoj declares his passion for her and also would fain hear of the new faith. He announces his conversion in an impassioned melody ("Oh, guide me in the way!") and offers himself to Ludmila, who in graceful, tender recitative replies ("To thee the pleasure of the chase belongs"). Ivan's appeal to her to give the Prince her hand is followed by a quartette and chorus ("I long indeed to see the light"), which brings the second part to a close.

Part III opens in the cathedral of Velehrad where Ludmila and Bořivoj are baptized. It is an ensemble of religious exaltation, introduced with the stately chorus ("Mighty Lord, to us be gracious"). Ivan summons the pair with the recitative ("Come hither, ye whom I have taught"), and Ludmila and Bořivoj sing their exultant baptismal duet ("That hour I long for"). The ceremony is followed by an orchestral introduction opening with trumpet fanfares, and leading to solos by Ivan and Svatava with choral sequences, the final "Alleluia" ("Mighty Lord, to us be gracious") being worked up contrapuntally to a climax of tremendous power and impressiveness.

SYMPHONY NO. 2, D MINOR. OP. 70

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| 1. ALLEGRO MAESTOSO. | 3. SCHERZO. |
| 2. POCO ADAGIO. | 4. FINALE. |

Dvořák's Second symphony was first performed in 1885. The first movement opens with the leading theme, instead of the usual introduction, given out by the violas and 'cellos and repeated by the clarinets with tremolo string accompaniment. After an ingenious development, followed by a powerful climax, the second theme is stated by the wood winds softly accompanied by the strings. After the usual development and a pianissimo close, the first and second themes are treated in a graceful and skilful manner, the movement closing pianissimo after a brilliant and resonant coda.

The second movement, Poco adagio, opens with a stately melody given out by the wood winds, with pizzicato string accompaniment, followed by another melody for first violins and 'cellos with a background of wood winds and trombones, producing a fascinating effect. The third theme is assigned to the horns, and is followed by a fourth,

at first for clarinet and horn and then for flute and bassoon, the movement closing with the development of these themes. Dvořák, who is always remarkable for the expressiveness of his melodies, has rarely written anything more beautiful and effective than this Adagio.

The third and fourth movements carry out the spirit of the work. The Scherzo is full of life and movement, and, though written in the usual form, is unique and original in its materials and most elaborately ingenious in treatment. The Finale is virile and resonant and its principal themes very expressive, bringing this fine work, considered by some as Dvořák's best symphony, to a well rounded close.

SYMPHONY No. 3, IN D MAJOR. OP. 60

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| 1. ALLEGRO NON TANTO. | 3. SCHERZO (FURIANT). |
| 2. ADAGIO. | 4. FINALE. ALLEGRO CON SPIRITO. |

Dvořák's Third symphony was written in 1884, and was also his first published work. Notwithstanding its essentially Slavic character the regular symphonic form is not modified in any particular. Instruments are sometimes employed in very peculiar and unique ways, and the modulations are often striking and unusual; but the adaptability of the symphonic form as originated by Haydn and developed by Mozart and Beethoven is clearly shown in this work of Dvořák's.

The first movement, Allegro non tanto, contains a rich display of musical ideas in its group of themes. The prelude to the opening theme is divided between the wind instruments, basses, and bassoons, and after four bars the subject is reached; but the key soon changes and a vigorous interruption occurs, after which the theme returns in the original time with a brilliant forte passage for the brasses. Its stay is transient, however, and the interruption occurs, vivacious in its character, which leads up to

the introduction to the second theme,—a thoroughly unique melody given out by the 'cellos and horns, with a picturesque string accompaniment. A duet for oboe and bassoon follows, with a melodious figure in accompaniment for the second violins and violas, and a long sustained tone by the first violins. The theme is then repeated by full orchestra, after which all the ideas of the movement, of which there are no less than six distinct ones, are worked out in the orthodox form.

The second movement, *Adagio*, is rich in color, though gentle and dreamy in its sentiment. After a short prelude, as in the first movement, the first theme is given out by the strings with accompaniment by the wind instruments. After a short episode we reach the second part of the theme, taken by the flutes, with a refrain by the oboes,—one of the tenderest and most fascinating songs imaginable. The key then changes, and another short episode brings us back to the original key and principal subject. Another episode, developed from the materials of this theme, occurs and is followed by the coda, in which there is a characteristic 'cello solo.

The third movement, *Scherzo*, gives a national character to the whole symphony. It is marked "Furiant," and is in form and substance almost identical with the Slavonic dances, so many of which Dvořák has arranged. Its opening theme is fresh, piquant, and spirited, and is repeated over and over to a wild and furious accompaniment, punctuated and emphasized with all the strange accents and unusual rhythms that characterize the Bohemian and Hungarian music. The excitement reaches its climax in the trio, in which the flutes and strings, pizzicato, carry the melody, and the piccolo gives it the genuine Slavic color. The second theme of the trio is broader and more dignified in style, and at its close the Scherzo is repeated and ends this stirring movement.

The last movement, *Allegro con spirito*, is made up of simple Bohemian melodies, treated in the most vigorous style. The opening theme is given out by the strings and clarinets, and with constantly accelerating tempo dashes on with a second theme for oboes and horns, which grows fairly furious when taken by the whole orchestra and yet shows humorous features in the peculiar entrances of the horns and trombones. The coda opens with the first theme splendidly set forth by the horns and violas, and is developed with great skill. The movement comes to an end with a brilliant and vigorous *presto*.

SYMPHONY No. 5 [“FROM THE NEW WORLD”] IN
E MINOR. OP. 95

Dvořák's Fifth symphony is one of peculiar interest, not only because of its intrinsic beauties and excellencies, but also because it is in one sense a tribute to America, where he resided for a short time and gave musical instruction, and a utilizing of negro melodies in the thematic treatment. After an expressive introduction, the first theme is given out by the horns and shortly the New World character of the work is illustrated by a rollicking passage for flutes and oboes, followed by a theme for flute with subdued string accompaniment, which every one will recognize as borrowed from the negro jubilee melody, “*Swing low, sweet chariot.*” The remainder of the movement is devoted to a conventional but most unique and complicated working up of these simple thematic materials.

After a short introduction for wood winds and brasses a most bewitching melody is given to the English horn in the second movement accompanied by muted strings. Its loveliness and pathos can hardly be overstated. It so lends itself to vocal treatment that it is a wonder some

one has not adapted it to concert purposes. After a repetition of much of the introduction the beautiful melody returns and is soon followed by a more resonant theme for flutes and oboes. This in turn is succeeded by some complicated development leading up to the conclusion, the "swan song" of which is the beautiful melody already referred to, which seems even more beautiful in its new setting.

The Scherzo is in the usual form, and besides its own themes contains reminiscences of the first movement. The last movement not only deals with its own materials but those of all the other movements, including the beautiful horn theme of the second, and closes a symphony which, if not as orthodox as some of its predecessors, is yet full of beauty and deservedly a favorite.

ELGAR

1857 -

THE LIGHT OF LIFE

“**T**HE Light of Life,” sometimes called a cantata, but by the composer himself a short oratorio, the text by Rev. E. Capel-Cure, Vicar of Bradninch, Devon, England, was first performed at the Worcester (England) Musical Festival, September, 1896. The libretto has for its theme the miracle of the man who was born blind. The solo parts are assigned as follows: soprano, mother of the blind man; contralto, narrator; tenor, the blind man; barytone, the Master.

The work opens with a meditation for orchestra, which is distinctly melodious — a characteristic not always found in Sir Edward Elgar's oratorios, for all of them are constructed by working up thematic material, so much in the Wagner manner that they might aptly be called sacred music dramas. The first vocal number is a male chorus (“Seek Him”) sung by the Levites in the Temple courts, leading to a short tenor solo (“O Thou, in heaven's dome”) in which the blind man prays for light. No. 3 is a short recitative for the narrator, leading to a chorus of the Disciples (“Who did sin?”). In No. 4, an expressive soprano solo (“Be not extreme”), the mother of the blind man declares that her son has not been punished for the sins of others. This is followed by recitative (“Neither hath this man sinned”) sung by the Master and leading to a massive but simple chorus, at times melodious, and again harmonious (“Light out of darkness”). When this

is closed, the story is resumed. The eyes of the blind man are anointed and he is told to wash in the Pool of Siloam. No. 8 ("Doubt not thy Father's care") is a very expressive chorus for sopranos and altos, followed by an ensemble, No. 9, of extraordinary instrumental effectiveness, in which the blind man is questioned by his neighbors as to the miracle. It is unusually strong and dramatic, working up through a fughetta to an eight-part climax. In No. 10 ("As a spirit didst Thou pass") the blind man tells his story, which is followed by a vigorous choral dialogue between the Pharisees, some condemning and some defending the man. No. 12 ("Thou only hast the words of life") is an arietta for narrator. In No. 13 a new dramatic situation is brought out effectively by the orchestra in which the doubting Jews question the mother and the blind man. A beautiful solo and chorus by women ("Woe to the shepherds of the flock") follows, leading to a dialogue between the Master and the man He had healed, which closes with the most effective vocal number in the work—a solo for the Master ("I am the good shepherd"). The chorus ("Light of the world"), a brief but triumphant expression of faith, closes the oratorio. It is evident in this, as in all his oratorios, that the composer's sympathies are with the orchestra, for the most beautiful passages are given to it and the chief interest lies in the instrumentation.

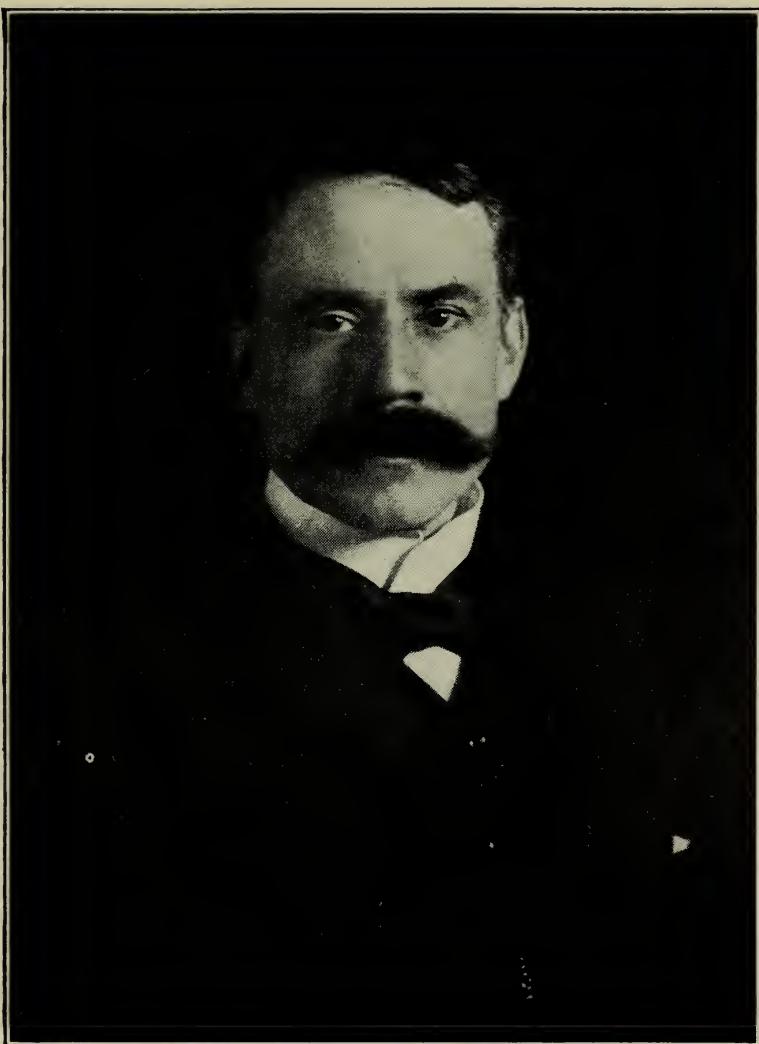
THE DREAM OF GERONTIUS

"The Dream of Gerontius," poem by Cardinal Newman and set to music for mezzo soprano, tenor, and bass solos, chorus and orchestra, was first performed at the Birmingham (England) Festival of 1900. The theme of the poem is the dream of the dying Gerontius of his soul's passage to the unseen world, its reception by the angels,

and the mysteries of that world. The music is scored for an unusually large orchestra, including besides the ordinary instruments, the double bassoon, organ, gong, schellen, glockenspiel, and triangle. Owing to its peculiar construction the string section is divided into fifteen, eighteen, and sometimes twenty parts.

The score is built up in the Wagnerian manner so closely that it contains no suggestions of the classical oratorio form. The orchestral prelude gives out no less than ten themes, which hold an important place in the body of the work and which must be kept in mind in order to form an intelligent idea of its meaning. The first tenor solo for Gerontius ("Jesu, Maria, I am near to death") follows the prelude without break and this in turn is followed by a semi-chorus of devotional kind ("Kyrie Eleison"). A brief tenor solo ("Rouse thee, my fainting soul") is succeeded by a second semi-chorus ("Be merciful"), very tender and sweet in character. A longer solo for tenor ("Sanctus fortis") ensues, full of deep feeling and followed by a powerful interlude by orchestra. The voice, that of Gerontius, again comes in with a melancholy strain ("I can no more") developing into an expression of horror and dismay as in his disordered imagination he fancies himself pursued by fiends, the accompaniment being of a demoniac nature. A short chorus by the priestly assistants follows ("Rescue him, O Lord!"). As their prayer with its harmonious Amens dies away, Gerontius sings his dying song ("Novissima hora est"), and the jubilant massive chorus ("Go forth upon thy journey") closes the first part of the oratorio.

The second part opens with an orchestral prelude significant of the soul's passage and its rest, leading to a dreamy poetical solo by the soul ("I went to sleep, and now I am refreshed"), followed by a beautiful solo for the Angel, designated as the "Alleluia" ("My work is done,



SIR EDWARD ELGAR

my task is o'er"). A dialogue ensues between the Angel and the soul and this is followed by a powerful scene, both vocal and instrumental, representing the flight of the Angel with the soul through troops of raging demons whose howls gradually die away as the Angel nears the throne of God. Another dialogue follows between the soul and the Angel to which succeeds the chorus of the Angelicals, which is so divided as to produce a most impressive effect. A third dialogue ensues, begun by the Angel ("We now have passed the gate") and followed by the chorus ("Glory to Him"). After alternating passages for the soul and the chorus the Angelicals unite in a mighty song ("Praise to the Holiest in the height"). As the song dies away the soul hears the voices of men left on earth, and as the Angel explains the sounds a powerful bass solo by the Angel of Agony intervenes ("Jesu! by that shuddering dread"). At its close the Angel repeats his "Alleluia," and amid the choruses of souls in purgatory and Angelicals the Finale begins with one of the most beautiful numbers in the work, the Angel's solo ("Softly and gently, dearly ransomed soul"), and closes with the softly diminishing chorus of the Angelicals ("Praise to the Holiest").

THE APOSTLES

"The Apostles" was first performed at the Birmingham (England) Festival of 1903. In a note appended to the score Elgar says that "The Apostles," Parts I and II, is part of a scheme for an oratorio setting forth the calling of the Apostles, their teaching, and the establishment of the Church among the Gentiles. Parts III and IV are known as "The Kingdom." For each of these works Elgar himself has supplied the words.

"The Apostles," like "The Dream of Gerontius," is constructed upon a series of motives, though upon a much

more extensive scale, as it embodies no less than eighty distinct themes which are so closely interwoven that it is not always easy to make the description thoroughly clear without the use of notation. The orchestra is unusually large, like that employed in "The Dream of Gerontius," and includes a shofar, or ancient Hebrew trumpet. The characters are the Blessed Virgin and the Angel, soprano; Mary Magdalene, alto; Saint John, tenor, who is also the Narrator; Jesus, Saint Peter, and Judas, bassos.

The orchestral prelude is an epitome of the whole oratorio. The choral part is majestic in character, and the instrumental accompaniment gives out the typical themes. The first scene is the calling of the Apostles, following Jesus' night of prayer on the mountain, and introduces angelic voices declaring hope for the world, with gentle pastoral accompaniment. This leads to "The Dawn" and the chorus of the watchers on the temple roof ("It shines"), followed by the chorus within the temple ("It is a good thing to give thanks") accompanied by the shofar and orchestra sounding the calls which are so familiar to the Jewish synagogue. The song of the watchers is also based upon an old Hebrew melody. The scene concludes with the calling of the Apostles, introduced with the recitative ("And when it was day"), leading into an ensemble of Apostles' themes most elaborately constructed and producing a very impressive effect.

The second scene is "By the Wayside," in which the Beatitudes are expressed with the simplicity and impressiveness befitting their character. The third scene, "By the Sea of Galilee," introduces Mary Magdalene in the most powerful and descriptive passage of the whole work ("O Lord Almighty, God of Israel"). She gives voice to her grief and anguish in most dramatic measures. Then follows a bright, tripping choral fantasy describing her past life; and lastly she sees the storm and the stilling of the

sea from the tower of Magdala and describes it to a characteristic storm accompaniment. In a later passage her conversion is announced, and a solo quartette and chorus ("Turn you to the stronghold") with an independent accompaniment bring Part I to a close.

Part II deals principally with Christ's Passion, and opens with a solemn instrumental prelude. The betrayal scene is developed at considerable length, the most beautiful feature of it being the choral passage ("And the Lord turned and looked upon Peter and he went out and wept bitterly"). Judas' remorse is impressively described in the soliloquy ("Our life is short and tedious"), changing to a wailing farewell to life as he hears the shouts of the rabble ("Crucify him"). In the crucifixion scene ("Golgotha") the tragedy is only briefly but solemnly indicated in the instrumentation which gives expression to the cry "Eli, Eli, lama sabachthani," the only vocal part being a short dialogue between Mary and John. The sixth scene, "At the Sepulchre," is in striking contrast with the last. The music describes the early morning. The song of the watchers is heard again and the first jubilant Alleluia of the angels ("Why seek ye the living among the dead?"). "The Ascension" closes the oratorio. It is given to a semi-chorus of female voices to whom the mystic chorus is assigned; a chorus of female voices in four parts; four soloists; a chorus of male voices and orchestra and organ, all uniting at the end in a mighty "Alleluia." The motive of this first section of "The Apostles" is expressed in these lines from Morris' "Earthly Paradise," which the composer has placed upon the last page of the score:—

"To what a heaven the earth might grow
If fear beneath the earth were laid,
If hope failed not, nor love decayed."

THE KINGDOM

"The Kingdom," which was written for the Birmingham Festival of 1906, is a continuation of the composer's scheme as first displayed in "The Apostles." In his preface to the latter the composer says:—

"It has long been my wish to compose an oratorio which should embody the calling of the Apostles, their teaching (schooling), and their mission, culminating in the establishment of the Church among the Gentiles. The present work carries out the first portion of the scheme; the second portion remains for production on some future occasion."

As far as the scheme has progressed, "The Apostles," Parts I and II, is the first oratorio; "The Kingdom," the second; and the third, dealing with the work of the Apostles in the Church of the Gentiles, when written, will complete the trilogy. There are four solo parts in "The Kingdom"—the Virgin Mary, soprano; Mary Magdalene, alto; Saint John, tenor; and Saint Peter, bass. The chorus alternately fills the part of the disciples, the holy women, and the people. In one passage there is also a mystic chorus.

As in "The Dream of Gerontius" and "The Apostles," the composer has constructed this work upon typical themes in the Wagnerian manner. There are seventy-eight of them in its contents, some of them from "The Apostles" appearing with the rest in the prelude called "Jerusalem." The first division of the work is called "In the Upper Room," and follows the prelude without break. It opens with a quartette and chorus ("Seek first the kingdom of God") in which the disciples call upon their followers to seek the kingdom of God and His righteousness. The Eucharist service is held, Peter leading in the ceremonial of breaking the bread, in which appears a beautiful

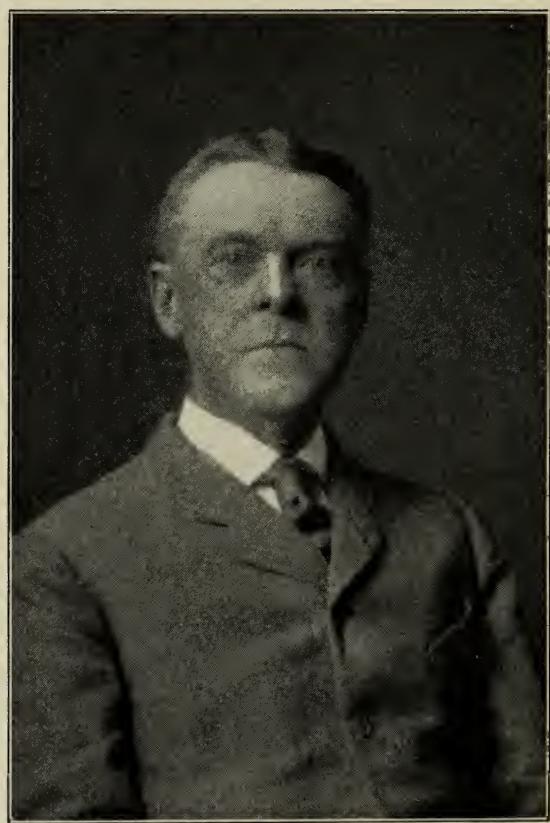
antiphonal melody ("O sacrum convivium"), followed by an outburst of praise and an elaborate Amen. In a second section lots are cast for a successor to Judas. There is a chorus of disciples pronouncing execration upon his memory ("Let his habitation be desolate"), and after this a solo quartette in which the chorus eventually joins, declaring that the lot has fallen upon Saint Matthias.

The second division shows the two Marys at "The Beautiful Gate." It is a short, graceful idyllic scene in which only the two participate. Their duet ("The singers are before the altar") is made all the more impressive by some of the motives from "The Apostles," notably the melody sung by the watchers on the roof. The third division, "Pentecost," with its subdivision, "In Solomon's Porch," is the longest and most elaborate section of the work. The descent of the Holy Ghost and the symbolizing of "tongues parting asunder like as of fire" are brought out powerfully by the use of the mystic soprano and contralto chorus and the descriptiveness of the thrilling and picturesque accompaniment heightened by the organ. In the scene "In Solomon's Porch," where the people express their surprise at the Galileans speaking in other tongues, the composer displays an extraordinary control of technique in expressing the situation. Peter's address ("Ye men of Judæa"), a most noble declamation, follows, succeeded by an invocation to the Holy Spirit, which makes an impressive climax to the scene.

The fourth division, "The Sign of Healing," includes "At the Beautiful Gate," and "The Arrest." The music of the first section, describing the healing of the lame man at the gate and Peter and John's appeal to the people, is of a quiet, peaceful nature but changes in "The Arrest" scene where the disciples are apprehended because they proclaimed in Jesus the resurrection from the dead. Mary's soliloquy ("The sun goeth down"), in which two

Hebrew hymns are utilized, is the feature of this scene; though first expressed in a calm, tranquil manner, with subdued accompaniment, it reaches an impassioned climax in the Finale.

The fifth division, "The Upper Room," closes the oratorio. It opens with an expression of joy by the disciples and holy women ("The voice of joy is in the dwelling of the righteous"), leading to the scene of "The Breaking of Bread," which is simple, yet very expressive. After its climax the voices softly declaim the Lord's Prayer, closing upon "For ever and ever, Amen" in a powerful climax. A chorus of a solemn nature ("Thou, O Lord, art our Father") brings the oratorio to its close.



ARTHUR FOOTE

FOOTE

1853 -

HIAWATHA

"THE Farewell of Hiawatha," for barytone solo, male voices, and orchestra, modestly styled by its composer a ballad, is a cantata in its lighter form. Its subject is taken from Longfellow's familiar poem, and includes the beautiful close of the legend beginning "From his place rose Hiawatha." The composer has made use of the remainder of the poem without change, except in repetitions demanded by musical necessity.

A short orchestral introduction, *Andante con moto*, followed by a chorus of tenors and basses in a few bars, recitative in form, and sung *pianissimo*, leads to a barytone solo for Hiawatha of a tender character ("I am going, O Nokomis"). A graceful phrase for the violoncello introduces another choral *morceau* relating Hiawatha's farewell to the warriors ("I am going, O my people"), a melodious combination of sweetness and strength, though it only rises to a display of energy in the single phrase, "The Master of Life has sent them," after which it closes quietly and tenderly, in keeping with the sentiment of the text. The remainder of the work is choral. The westward sail of Hiawatha into "the fiery sunset," the "purple vapors," and "the dusk of evening" is set to a very picturesque accompaniment, which dies away in soft strains as he disappears in the distance. An *allegro* movement with a *crescendo* of great energy introduces the farewell of "the forests dark and

lonely," moving "through all their depths of darkness," of the waves "rippling on the pebbles," and of "the heron, the Shuh-shuh-gah, from her haunts among the fens-lands." The last division of the chorus is an Allegro, beginning pianissimo and closing with an exultant outburst ("Thus departed Hiawatha").

F R A N C K

1822 - 1890

THE BEATITUDES

“**T**HE Beatitudes,” written in 1870 and published in 1880, the text, a poetical paraphrase of the Gospel, by Lady Colomb, is divided into nine parts, — a prologue and eight beatitudes. The prologue, an impressive number, is set for tenor solo (“Dark brooded fear over the land”), and celestial chorus (“Oh, blessed be He!”) with orchestra.

First Beatitude

“Blessed are the poor in spirit: for theirs is the kingdom of heaven.”

The first beatitude opens with a passionate and energetic terrestrial chorus (“All the wealth of the earth”). The celestial chorus softly responds (“When our hearts are oppressed”). The voice of Christ is now heard in a song (“Blessed be”) of exquisite tenderness and beauty, which is taken up by the celestial chorus with a rich accompaniment, and closes the beatitude.

Second Beatitude

“Blessed are the meek: for they shall inherit the earth.”

The second beatitude, introduced by the oboe with a tremolo accompaniment of the strings, opens with the terrestrial chorus (“The earth is dark”), followed by the

celestial chorus ("Poor human souls"). The voice of Christ closes the number with the tender strain ("Oh, blessed are the meek").

Third Beatitude

"Blessed are they that mourn: for they shall be comforted."

The third beatitude opens with the strongest chorus in the work ("Grief over all creatures"). It is followed by a mother's lament over the empty cradle; the wail of the orphan over its wretched state; the sorrow of husband and wife over separation; and the slave's prayer for liberty. As the different voices unite in a farewell, the gentle voice of Christ is heard again ("Blessed are the mourners"), followed by an inspiriting celestial chorus ("Oh, blessed forever").

Fourth Beatitude

"Blessed are they which do hunger and thirst after righteousness: for they shall be filled."

After an impressive and mystical prelude the fourth beatitude is introduced by a dramatic tenor solo ("Where'er we stray, stern fate entralls us"), and concludes with another of the gentle melodies of the Christ voice ("Oh, happy he").

Fifth Beatitude

"Blessed are the merciful: for they shall obtain mercy."

A beautiful string quartette opens the fifth beatitude, followed by an expressive tenor solo ("Like beaten corn sheaves"). In almost furious accord rises the appeal of the slaves ("King all glorious"), ever increasing in power

and rising to a tremendous climax. The remainder of the beatitude is in striking contrast. First is heard the voice of Christ ("Vengeance belongeth"), followed by the celestial chorus for sopranos and tenors in unison ("Ever blessed are they"), which is one of the sweetest passages in the work. This in turn is followed by the song of the Angel of Forgiveness ("Holy love, sweet pardon"), a repetition of the celestial chorus closing the number.

Sixth Beatitude

"Blessed are the pure in heart: for they shall see God."

After a short prelude, which is scored with masterly skill, follows a chorus of heathen women ("The gods, from us their faces turning") succeeded by a chorus of Jewish women ("Thou, who once to our sires appeared"), the two afterwards uniting in a mass chorus of great beauty. Four Pharisees, after brief solos, unite in a descriptive quartette ("Great God! from early youth"). Then follows an impressive song by the Angel of Death ("I gather in each soul immortal"). The celestial chorus responds gently ("Earthly knowledge"). The voice of Christ intervenes ("Oh, blest are the pure") and the chorus closes ("Then purge from your hearts").

Seventh Beatitude

"Blessed are the peacemakers: for they shall be called the children of God."

The seventh is one of the most dramatic sections of the work. It opens with a bitter and vehemently declamatory air by Satan ("Tis I whose baneful spell"). The effect grows more and more passionate and furious as one after the other choruses of tyrants, pagan priests, and the multitude, enter. To them succeeds the tender voice of Christ

(“Blessed are they”) followed by a remorseful wail from Satan (“Ah! that voice”) and the famous quintet of the peacemakers (“Evil cannot stay”).

Eighth Beatitude

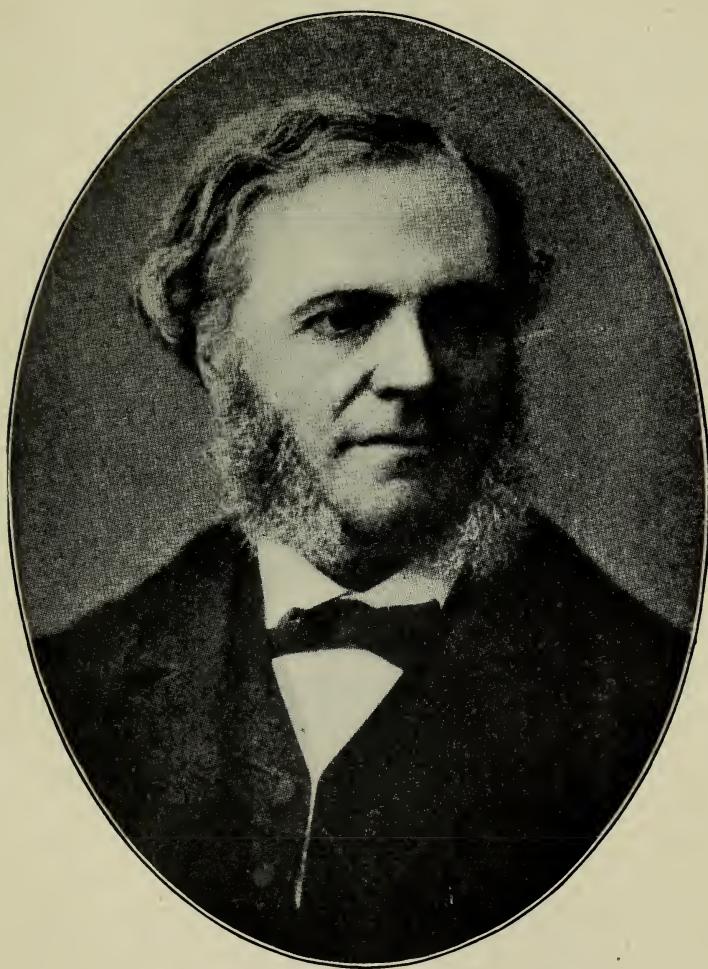
“Blessed are they which are persecuted for righteousness’ sake: for theirs is the kingdom of heaven.”

The last beatitude opens with another vehement outburst from Satan (“Not yet defeated”) followed by the chorus of the just (“Hear us, Justice Eternal”). Satan once more breaks out in angry denunciation (“Insensates! this wild delusion”) and gives place to the Mater Dolorosa, heard in the majestic song (“Stricken with sorrow”). Satan recognizes his fate in another remorseful song (“Mine the doom she hath spoken”). The tender strains of the Christ voice (“O ye righteous!”) are heard. Satan in a brief passage owns His power. The voice of Christ is heard for the last time gently calling (“Oh, come, ye of my Father beloved”), and the celestial chorus brings the work to a close with a grand hosanna.

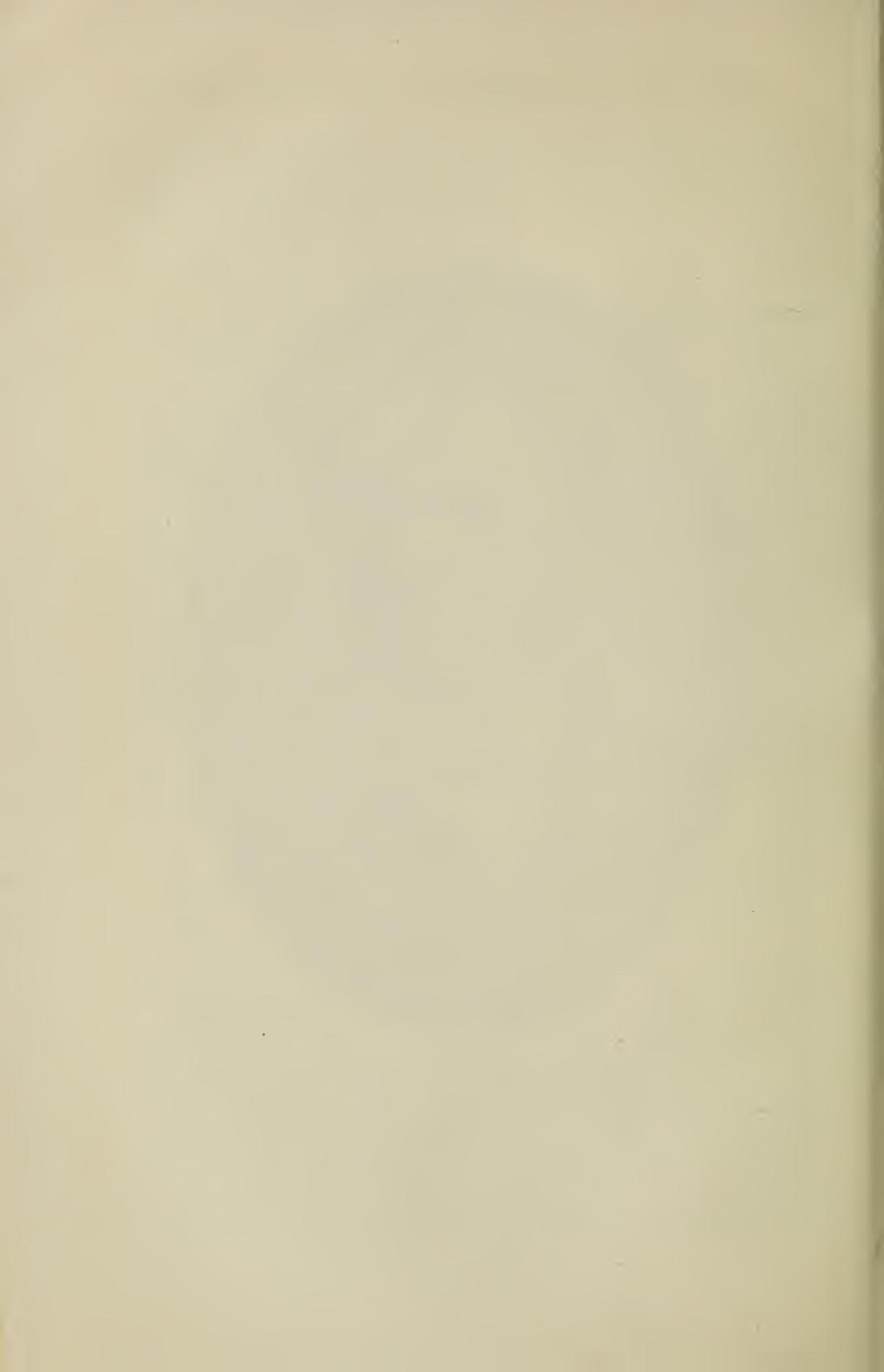
SYMPHONY IN D MINOR

1. LENTO. ALLEGRO NON TROPPO.
2. ALLEGRETTO.
3. ALLEGRO NON TROPPO.

The symphony in D Minor, which was first performed at the Paris Conservatoire, February 17, 1889, has been furnished with an analysis by the composer himself. It opens with a slow and sombre introduction, the principal motive of which is developed through thirty measures and leads to the Allegro, or first movement proper, which is energetic in style. After a reëntrance of the motive of the Lento and the development of that of the Allegro, the



CÉSAR AUGUSTE FRANCK



second theme appears, and this in turn is followed by a third, which is highly developed. A return is made to the first theme which is given out fortissimo. The theme of the movement proper is resumed, leading to the conclusion of this division of the symphony.

The second movement opens with pizzicato chords for string orchestra and harp, followed by a sweet and melancholy theme given out by the English horn. This section of the movement is closed by clarinet, horn, and flute, after which the violins announce a second theme. At the conclusion of its development, the English horn and the various wind instruments take up fragments of the first motive, after which follows a Scherzo division. At the close of this sprightly Scherzo, the entire opening period, as announced by the English horn, is combined with the theme of the Scherzo, the latter being assigned to the violins.

The third movement opens brilliantly in contrast with the sombreness of the two previous ones, the development of its principal motive leading up to a phrase announced by the basses alternating with the strings. The opening theme of the second movement reappears, and the remainder of the work is devoted to the development of the themes of the Finale.

LES ÉOLIDES

In the symphonic poem, "Les Éolides," the first of Franck's works of this class, Leconte de Lisle's poem of that name is used as the subject. It was played for the first time at a concert of the Paris Société Nationale, May 13, 1877, and was hissed. Seventeen years later it had another hearing and was received with enthusiasm. The work is written in a single movement, Allegretto vivo. The music tells its own story. It is purely unconventional,

the composer letting his fancy run untrammelled after the opening motive, which gives expression to the first lines of the poem: "Oh, floating breezes of the skies, sweet breaths of the fair Spring, that caress the hills and plains with freakish kisses." The sentiment of the poem is admirably pictured in this graceful and picturesque music. No detailed analysis is needed to convey the meaning of the work to the hearer.

G A D E

1817 - 1890

COMALA

“**C**OMALA,” one of the earliest of Gade’s larger vocal works, was first produced at Leipsic in March, 1843. Its subject is taken from Ossian, and relates the tragedy of “Comala,” daughter of Sarno, King of Innistore, who had conceived a violent passion for Fingal, King of Morven. Her love is returned by the warrior, and, disguised as a youth, the princess follows him on his expedition against Caracul, King of Lochlin. On the day of the battle Fingal places her on a height, near the shore of the Carun, whence she can overlook the fight, and promises her if victorious that he will return at evening. Comala, though filled with strange forebodings, hopefully waits her royal lover’s coming. As the tedious hours pass by a fearful storm arises, and amid the howling of the blast the spirits of the fathers sweep by her on their way to the battlefield to conduct to their home the souls of the fallen, — the same majestic idea which Wagner uses in his weird ride of the Valkyries. Comala imagines that the battle has been lost, and, overcome with grief, falls to the ground and dies. The victorious Fingal returns as evening approaches, accompanied by the songs of his triumphant warriors, only to hear the tidings of Comala’s death from her weeping maidens. Sorrowing he orders the bards to chant her praises, and, joining with her attendants, to waft her departing soul “to the fathers’ dwelling” with farewell hymns.

The cantata is almost equally divided between male and female choruses, and these are the charm of the work. Many of the songs of Comala and her maids are in graceful ballad form, fresh in their melody, and marked by that peculiar refinement which characterizes all of Gade's music. The parting duet between Fingal and Comala is very beautiful, but the principal interest centres in the choruses. Those of the bards and warriors are stately in style and abound in dramatic power, particularly the one accompanying the triumphal return of Fingal. The chorus of spirits is extremely impressive, and in some passages almost supernatural. The female choruses, on the other hand, are graceful, tender, and pathetic ; the final full chorus, in which the bards and maidens commend the soul of Comala to "the fathers' dwelling," has rarely been surpassed in beauty or pathos. The music of the cantata is in keeping with the stately grandeur and richly hued tones of the Ossianic poem. The poetry and music of the North are happily wedded.

SPRING FANTASIE

Though the "Spring Fantasie" is in undoubtedly cantata form, Gade designates it as a "Concertstück"; that is, a musical composition in which the instrumental parts are essential to its complete unity. The instrumental elements of the "Spring Fantasie" are unquestionably the most prominent. They do not play the subordinate part of accompaniment, but really enunciate the ideas of the poem, which are still further illustrated by the voices acting as the interpreters of the meaning of the instrumentation.

The "Fantasie" was written in 1850, its subject being a poem by Edmund Lobedanz, which of itself might appropriately be called a fantasy. The work consists of four movements, for four solo voices, orchestra, and

pianoforte. The prominence which Gade has given to the instrumental parts is shown by his characterizing the movements,—I, Allegro moderato e sostenuto; II, Allegro molto e con fuoco; III, Allegro vivace.

The first movement is in the nature of an invocation to Spring, in which the longing for May and its flowers is tenderly expressed. The second movement depicts with great vigor the return of the wintry storms, the raging of the torrents, the gradual rolling away of the clouds, the approach of more genial breezes, and the rising of the star, typifying “the joy of a fair maiden’s love.” The closing movement is full of rejoicing that the Spring has come. Voices and instruments share alike in the jubilation.

THE ERL KING’S DAUGHTER

“The Erl King’s Daughter” was written in 1852. Its story differs from that told in Goethe’s famous poem, and set to music equally famous by Schubert in his familiar song. In Goethe’s poem the father rides through the night clasping his boy and followed by the Erl King and his daughters, who entice the child unseen by the parent. The boy at first is charmed with the apparition, but cries in mortal terror as the Erl King seizes him, while the father gallops at last into the courtyard, only to find his child dead in his arms.

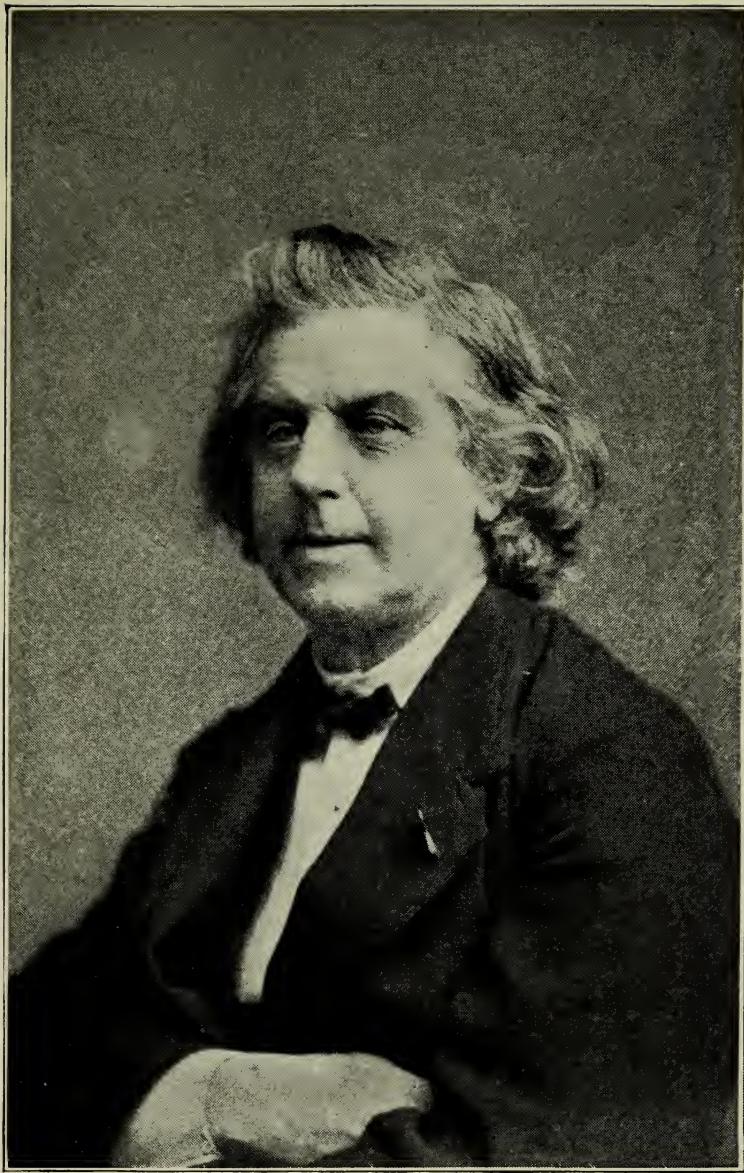
In the poem used by Gade it is the Erl King’s daughter who tempts a knight to his death. The prologue relates that Sir Oluf at eve stayed his steed and rested beneath the alders by the brook, where he was visited by two of the daughters, one of whom caressed him while the other invited him to join their revels. At sound of the cock-crow, however, they disappeared. It was the eve of Sir Oluf’s wedding day. He arrives at home in a distraught condition, and in spite of his mother’s appeals decides to return

to the alder grove in quest of the beauties who had bewitched him. He finds the alder-maids dancing in the moonlight, singing and beckoning him to join them. One of the fairest tempts him with a silken gown for the bride and silver armor for himself. When he refuses to dance with her, she seizes him by the arm and predicts his death on the morrow morning. "Ride home to your bride in robe of red," she cries as he hastens away. In the morning the mother anxiously waits his coming, and at last beholds him riding desperately through "the waving corn." He has lost his shield and helmet, and blood drips from his stirrups. As he draws rein at the door of the castle he drops dead from his saddle. A brief epilogue points the moral of the story in quaint fashion. It is to the effect that knights who will on horseback ride should not like Oluf stay in elfin groves with elfin maidens till morning. It is unnecessary to specify the numbers in detail, as with the exception of the melodramatic finale, where the music becomes quite vigorous, it is all of the same graceful, flowing, melodic character, and needs no key to explain it to the hearer.

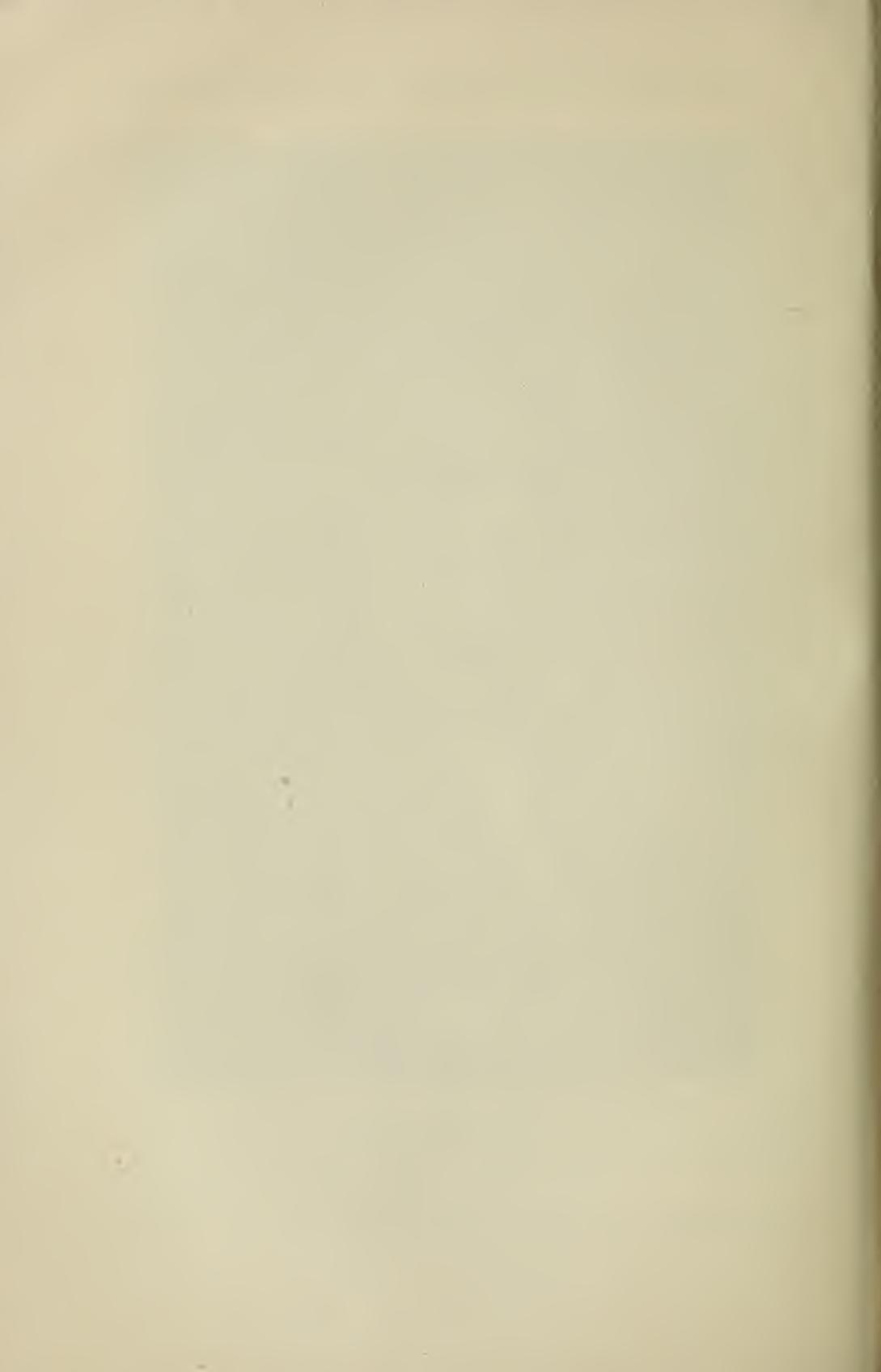
THE CRUSADERS

"The Crusaders" is one of the most powerful as well as beautiful of modern cantatas. It was written for performance in Copenhagen in 1866, and ten years later was produced at the Birmingham Festival, under the composer's direction. It is divided into three parts, and tells the story of the temptation of Rinaldo d'Este, the bravest of the Crusaders, by Armida and her sirens, who at last call upon the Queen of Spirits to aid them in their hopeless task; the thwarting of the powers of evil; and the final triumph before Jerusalem.

The first part opens with a chorus of pilgrims and



NIELS WILHELM GADE



women in the band of the Crusaders, expressive of the weariness and sufferings they have endured in their long wanderings, the end of which still appears so far away. As the beautiful music dies away, the inspiring summons of Peter the Hermit is heard, leading up to the Crusaders' song, — a vigorous, warlike melody, full of manly hope and religious fervor. An evening prayer of pious longing and exalted devotion closes this part.

The second part is entitled "Armida," and introduces the evil genius of the scene. A strange, mysterious orchestral prelude indicates the baneful magic of the sorcerer's wiles. In a remarkably expressive aria, Armida deplores her weakness in trying to overcome the power of the cross. As she sees Rinaldo, who has left his tent to wander for a time in the night air, she calls to the spirits to obey her incantation ("Cause a palace grand to rise"). After another invocation of the spirits the sirens appear, singing a sensuous melody ("I dip my white breast in the soft-flowing tide"). Then begins the temptation of the wandering knight. He starts in surprise as he hears the voices rising from the waves, and again they chant their alluring song. They are followed by Armida, who appeals to him in a seductive strain ("O Rinaldo, come to never-ending bliss"). The knight joins with her in a duet of melodious beauty. He is about to yield to the temptation, when he hears in the distance the tones of the Crusaders' song. He wavers in his resolution, Armida and the sirens appeal to him again, and again he turns as if he would follow them. The Crusaders' song grows louder, and rouses the knight from the spell which has been cast about him, and the scene closes with a beautifully concerted number in which Rinaldo, Armida, the chorus of Crusaders and of sirens contend for the mastery. The fascination of the Crusaders' song is the strongest. The cross triumphs over the sorceress, and in despair

she sings, "Sink, scenes illusive, deep in dark abyss of doom!"

The third part, entitled "Jerusalem," is religious in character and mostly choral. In rapid succession follow the morning hymn with beautiful horn accompaniment, the march of the Pilgrims full of the highest exaltation, the hermit's revelation of the Holy City to them, their joyous greeting to it, Rinaldo's resolution to expiate his offence by his valor, the hermit's last call to strife, their jubilant reply, and the final victory ("As our God wills it. Up, arouse thee!").

SYMPHONY No. 1, IN C MINOR. OP. 5

1. MODERATO CON MOTO. ALLEGRO ENERGICO.
2. SCHERZO. ALLEGRO RISOLUTO QUASI PRESTO.
3. ANDANTINO GRAZIOSO.
4. FINALE. MOLTO ALLEGRO CON FUOCO.

Gade's First symphony was written for the Gewandhaus concerts at Leipsic in 1843. In this, as in his other symphonies, he evidently sympathizes with the school of Mendelssohn, but for all that the work is full of individuality and originality. It is romantic in the best sense, and reflects the poetical sentiment of the Sagas. It is also pervaded by the influence of their traditions, as well as by the peculiar plaintiveness and melancholy of the Northern people.

The first movement opens with an Introduction, *Moderato con moto*, in which a graceful melody with a melancholy background, given out by violas and violins, and full of the true Northern feeling, is skilfully developed and leads up to the movement proper, *Allegro energico*, with a brilliant passage for horns and trumpets, the strings being used with antiphonal effect. The second subject, which has already been observed in the Introduction, *Moderato*, is announced in the heroic manner, after which the first is skilfully developed. The clarinets and bassoons

now give out a new motive, also evolved from the Introduction, which, frequently repeated with sudden key changes, is ultimately taken by full orchestra, and leads back to the theme and time of the Moderato, now presented with increased energy and power, the brass instruments carrying the melody, and the strings furnishing a characteristic accompaniment. Thus the development goes on in orthodox form to the end.

The Scherzo is the most fanciful and graceful movement of the four. It is rhythmic throughout, and its first theme is reached by a fine crescendo. This theme, with its iterations, dominates the movement, for the second is used in a subordinate way. The Trio is made up of scanty materials, but they are developed with great skill and always with a lightsome, fantastic effect. Though Gade was not a plagiarist in any sense, it is impossible to listen to this Scherzo without being reminded of Mendelssohn's "A Midsummer Night's Dream," for the same spirit animates both.

The third movement, Andantino grazioso, is more serious in character, though graceful and fanciful in its development. The opening theme is given out by the oboes, with accompaniment of violas, 'cellos, and double-basses. After its announcement it is taken by the first violins and clarinets; but shortly the flute announces a new subject, and then the oboe resumes with a portion of the first, but with brighter and clearer effect. The remainder of the movement is constructed of a passage for the horns and another for the 'cellos, worked up in the usual form.

The last movement, Molto allegro con fuoco, is a masterpiece of brilliant effect. The drums give a martial character to the Introduction, which leads up to a spirited theme given out by the strings in thrilling style. A subsidiary melody appears for the wind instruments alone. Again the leading theme enters, leading forward the second

subject, which is now treated by the oboes, clarinets, bassoons, and 'cellos with a broad and free string accompaniment. In the midst of this development the heroic theme of the introduction to the first movement, combined with the drum passage of the last, reappears, and the Finale goes on to its close with grand and steady development.

SYMPHONY No. 4, IN B FLAT. OP. 20

1. ALLEGRO VIVACE E GRAZIOSO.
2. ANDANTE CON MOTO.
3. SCHERZO. ALLEGRO MA NON TROPPO E TRANQUILLAMENTE.
4. ALLEGRO MOLTO VIVACE.

The fourth of the series of Gade's symphonies, written in 1854, is usually considered his broadest and most dignified work, though it still preserves the Northern color and sentiment in a large degree. It is evident, however, that in this symphony, as well as in all its successors, the composer has aimed to produce not a Scandinavian symphony, but one that should be cosmopolitan and firmly based upon the classic models.

The symphony opens with a short and somewhat plaintive Introduction, leading up to the Allegro, the first theme of which is given out by the violins and flutes. After brief treatment a minor passage for the violins prepares the way for the second theme, first announced by the 'cellos and a single horn, and then joined by the bassoons, the flutes, oboes, and clarinets, having a triple accompaniment. The first part of the movement ends with the repetition of the second subject. The second part is in the nature of a fantasia, in which a part of the first theme and the minor violin passage are combined with the leading theme. The various subjects then recur in regular succession, leading to the coda, in which the strings tremolo and the flutes and reeds in sustained notes play an important part. The

opening phrase is then treated, and the movement comes to an end with great vivacity.

The second movement, *Andante con moto*, is delightful for the grace, richness, and tenderness of its harmonized effects, particularly in the opening subject, given out by the strings, and accompanied by the clarinets, horns, and trombones in harmony of the most plaintive and yet thoroughly musical expression. The second subject, announced by the clarinets, accompanied by the strings in triplets, is equally beautiful in its effect. After it is fully developed, the first theme returns in the minor, charmingly varied. The violins and reeds repeat the second theme, and then a passage from the first serves for the coda and brings the movement to a close.

The Scherzo, like its comrade in the First symphony, is remarkable for its sweetness, fancy, and grace. The first violins announce the opening subject, with string accompaniment, through which are heard the low, tender tones of the clarinets. The movement has two trios, the first of which is based upon a delightful folk-melody. The Scherzo is then repeated, and an equally beautiful and characteristic melody introduces the second, which is also followed by a repetition of the Scherzo, the development of which, in connection with the melody of the first trio, forms the coda.

The last movement is full of energy and spirit. Without introduction or preparation of any kind, the flutes and violins give out the vivacious first subject. After brief treatment two more melodies are introduced, either of which is bright and broad enough to have served for a leading theme. They lead the way to the second subject, worked up in the usual form, and followed by the melodious procession of subjects leading to a brilliant coda closing the symphony.

GOETZ

1840 - 1876

SYMPHONY NO. 1, IN F. OP. 9

1. ALLEGRO MODERATO.
2. INTERMEZZO.
3. ADAGIO, MA NON TROPPO LENTO.
4. FINALE.

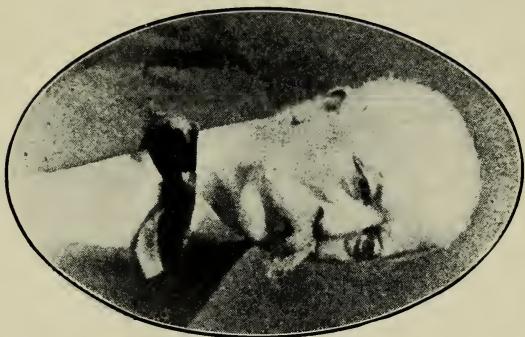
THE Symphony in F, the only work of this class by Goetz, was written in 1876. It has enjoyed great popularity in Europe, and has also been produced in America with conspicuous success, although the composer's fame had not preceded him, except as the author of "The Taming of the Shrew." Its opening movement, Allegro moderato, is perhaps the most effective, though not the most popular. Without introduction the horns give out the first subject, afterward reënforced by the clarinets,—a theme of romantic character, flowing on in a broad and serious manner, with striking alternations of expression, as the mood changes from gladness to sadness. The second theme is more cheerful and maintains a strong, hopeful, and healthy feeling throughout. It is introduced by the flutes and oboes, and at the close of its treatment the opening theme recurs and is finely developed until a marked crescendo at last brings the movement to a brilliant conclusion.

The second movement, Intermezzo, is full of charming effects, and will always be a prime favorite. It is thoroughly original in form and treatment, and its contents are bright, cheerful, and joyous. It opens with an effective theme for the horns, to which the wood winds reply with another melodious passage, which is delightful for its

HERMANN GOETZ



ROBERT VOLKMANN



ANDREAS ROMBERG



piquant delicacy and beauty, and is subsequently taken up and developed by the violins. A brilliant flute cadence leads into the second part of the movement, which is introduced by a quiet but happy theme announced by the flutes and afterward sung by the 'cellos, second violins, and bassoons. These ideas are skilfully developed, and after a charming episode which takes the place of the trio, the movement closes with an effect in broad, free harmony which is peculiarly noticeable for its *naïveté* and childlike serenity.

The third movement, Adagio, though differing in form, has a close sentimental connection with the Intermezzo. The 'cellos and violas announce its opening, and are succeeded by the wood winds in a theme which is peculiarly happy in treatment. In the second part of the movement the horns, with string accompaniment, give out the leading subject, which is still further developed by the wood winds. In the close of the movement, which is in the nature of a free fantasie, the strings are used with telling effect, especially in working up to the climax; and thus with real power, sometimes of the most passionate description, the work moves on to the Finale, the opening theme of which is given out by the violins. This movement is developed with great vigor, and culminates in an expression of pathos and passion which of itself is a sufficient indication of the success this brilliant composer might have achieved as a symphony writer had not death cut him down on the very threshold of his career.

GOLDMARK

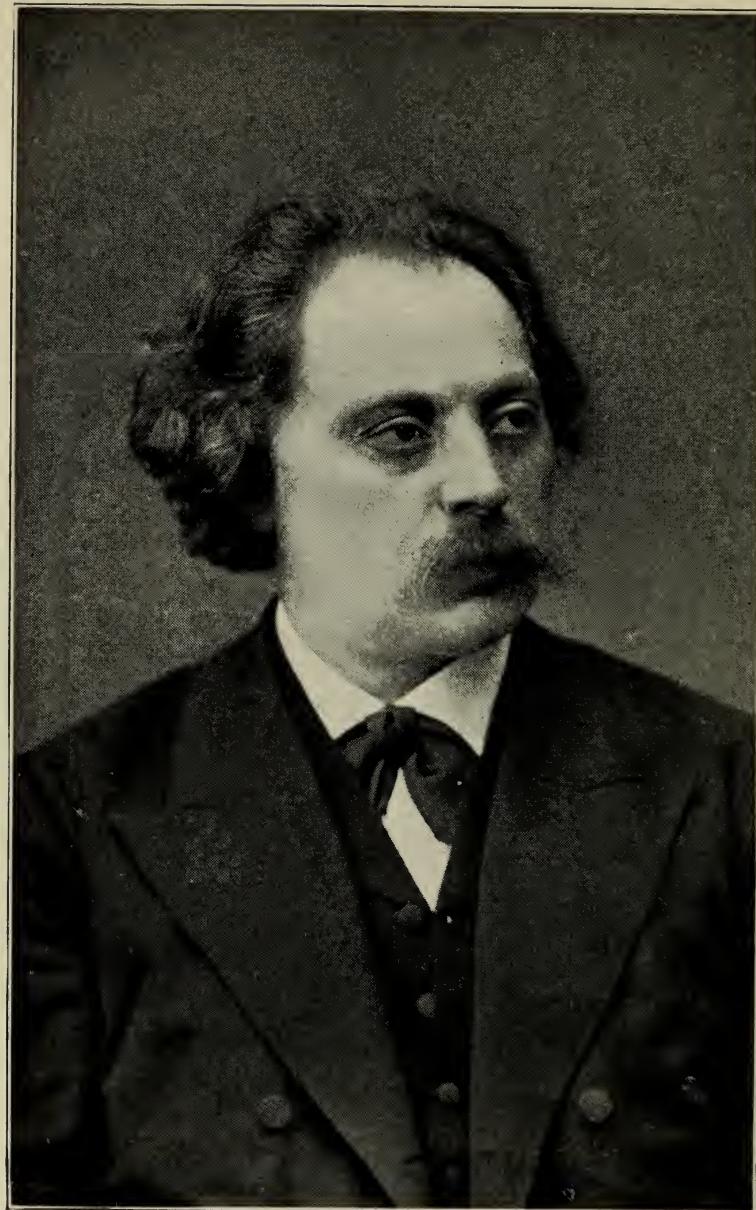
1830 -

LAENDLICHE HOCHZEIT (COUNTRY WEDDING) SYMPHONY

1. MODERATO MOLTO. (Wedding March with Variations.)
2. ALLEGRETTO. (Bridal Song.)
3. ALLEGRETTO MODERATO SCHERZANDO. (Serenade.)
4. ANDANTE. (In the Garden.)
5. FINALE, ALLEGRO MOLTO. (Dance.)

THE Country Wedding symphony, written in 1876, was first performed in that year at Vienna, where it met with a decided popular success. Since that time it has become equally popular in England and this country. Its brightness, freshness, and peculiarly close interpretation of the programme which it represents will always make it a favorite among concert-goers. Strictly speaking it is a suite or series of musical pictures, intended to illustrate the programme contained in its title ; and this it does, not only with absolute fidelity, but with genuine musical skill and happiness of expression. Its programme is a sketch of a country wedding. The march and procession, the nuptial song, which we may imagine sung by the friends of the happy pair, the inevitable serenade, the discourse of the lovers in a garden, interrupted by the entrance of friends whose greetings lead up to a genuine country dance in the Finale, are the various scenes in this series of cheerful pastoral pictures.

The first movement is a most decided innovation, and at once announces that the work is not in the usual symphonic form. It is a march with thirteen variations, in which the theme appears only in fragments. They are



KARL GOLDMARK

scored in the freest possible manner, the composer evidently not wishing to restrict himself to the march form. The theme, which is simple and yet quite impressive, enters upon the 'cellos and basses alone in a quiet manner, and without any of the stir and brilliancy which usually characterize the march. Then follow the variations in regular order. The first horn, with an accompaniment by the other horns and a moving bass in the strings, followed by a new melody for clarinets and flutes, takes the first variation. The violins give the second in an animated manner, and the full orchestra sweeps in on the third with the utmost vivacity and good feeling. The strings again take the fourth, but the mood changes to a tender and expressive minor. In the fifth the theme returns to the basses, assisted by bassoons and horns. The sixth is also assigned to the basses, the flutes and violins weaving a fanciful accompaniment around the theme. The seventh is in the minor, and is quaintly written, the utmost freedom being allowed to all the instruments. The eighth is divided between the first violins, flutes, oboes, and clarinets. In the ninth the theme is suggested in the bass, reënforced by a new subject for flute and violin. In the tenth the first violin introduces a fanciful figure with the theme appearing in the basses and strings. The eleventh, in the minor, is characterized by an entirely fresh subject, assigned to the violin and oboe, then to clarinet and violin, and finally to the clarinet. The twelfth introduces another new theme, growing out of the first, announced by the oboe with bassoon accompaniment, the flutes and clarinets moving independently, and the violins and violas enhancing the effect in a quaint manner. With the thirteenth, which returns to the original tempo, the charming series closes. Though treated freely and fancifully, these variations never lose the "country" spirit of the work.

The second movement, "Bridal Song," is a charming

melody in genuine aria form in which the oboe is prominent, the subject of the march being heard in the basses. It is short, but graceful and delicate, and admirably fills its place in the fanciful scheme of the work.

The third movement, "Serenade," comes nearer to the sonata form, and yet preserves the pastoral characteristics throughout. The prelude is somewhat elaborate, and leads up to a melody for the oboes, which is afterward worked up by the violins and other instruments.

The fourth movement, "In the Garden," is a charming picture of the lovers tenderly conversing with each other and exchanging vows of constancy and passionate utterances. It is a dreamy episode with alluring bits of color, at times, as in the solo for clarinet, rising to the very intensity of passion, while in the middle part occurs a genuine love dialogue.

The scene now changes, and in the final movement we have the dance. Oddly enough, its principal theme is in fugal form, led off by the second violins, the first coming in last. It is very brilliant and picturesque in its effect, and contains many charming episodes, among them a return to the garden music in the middle part.

GOUNOD

1818 - 1893

THE REDEMPTION

"**T**HE Redemption, a Sacred Trilogy," is the title which Gounod gave to this work, and on its opening page he wrote: "The work of my life." It was brought out in August, 1882, and the production was a memorable one. It was first heard in America in the Winter of 1883-1884 under Mr. Theodore Thomas's direction, and was one of the prominent works in his series of festivals in the latter year.

The prologue comprises the Mosaic account of the creation and fall of man, involving the necessity of divine mediation, the promise of redemption, and the annunciation of the mystery of the incarnation of the Holy Virgin. After a brief instrumental introduction, descriptive of chaos, the tenor narrator announces the completion of creation in recitative, followed by a similar declamation from the bass narrator announcing the fall of man, the tenor narrator answering with the announcement of the Redeemer's advent ("But of the spotless Lamb"), in which we have for the first time a genuine Wagnerian motive, which runs through the music of the oratorio whenever allusion is made to the divine atonement. This typical melody is heard nine times,—three times in the prologue, twice in the scene of the crucifixion, once in our Saviour's promise to the thieves on the cross, once in His appearance to the holy women, and twice in the ascension.

The first part includes the march to Calvary, which is divided into six separate numbers, yet so connected as to make a single musical series,—the crucifixion, Mary at the foot of the cross, the dying thieves, the death of Jesus, and the confession of His divinity by the centurion. It opens with the story of the condemnation of the Man of Sorrows by Pilate, told by the bass narrator, the words of Jesus himself, however, being used invariably in the first person, and sung by the barytone voice. After another monologue by the narrator, ensues the march to the cross,—an instrumental number which is brilliant in its color effects and somewhat barbaric in tone. Without any break, the sopranos enter with the words, “Forth the royal banners go,” set to a melody from the Roman Catholic liturgy; after which the march is resumed. The bass narrator tells the story of the women who followed lamenting, interrupted by a semi-chorus of sopranos singing the lament, and by the words of Jesus, “Ye daughters of Israel, weep not for Me.” Again the march is heard, and the sopranos resume (“Forth the royal banners go”). The tenor narrator recites the preparation for the crucifixion, accompanied by descriptive music and followed by a stormy chorus of the people (“Ha! Thou that didst declare”), and the mocking cries of the priests (“Can He now save himself?”), sung by a male chorus. In a pathetic monologue Jesus appeals for their pardon, which leads to an elaborate concerted number for chorus or quartette, called “The Reproaches.” A conversation ensues between Jesus and Mary, followed by the quartette (“Beside the cross remaining”), in canon form, preluding the chorale (“While my watch I am keeping”), at first sung by Mary, and then taken up by the full chorus, accompanied by organ, trombones, and trumpets. The next scene is that between Jesus and the two thieves, which also leads to a chorale (“Lord Jesus, Thou to all

bringest light and salvation"). This number contains the last touch of brightness in the first part. Immediately the bass narrator announces the approach of the awful tragedy. The gathering darkness is pictured by a vivid passage for strings and clarinet, succeeded by the agonizing cries of the Saviour. The bass narrator declares the consummation of the tragedy, and then with the tenor narrator describes the throes of Nature ("And then the air was filled with a murmur unwonted"), the rending of the veil of the Temple, the breaking of the rocks, the earthquake, and the visions of the saintly apparitions. The last number is the conviction of the centurion, followed by a short chorale ("For us the Christ is made a victim availing").

The second part includes the announcement of the doctrine of the resurrection by the mystic chorus, the appearance of the Angel to the holy women at the sepulchre, that of Jesus to them while on the way to Galilee, the consternation of the Sanhedrim when it is learned that the tomb is empty, the meeting of the holy women and the Apostles, the appearance of Jesus to the latter, and His final ascension. It opens with a chorus for the mystic choir ("Saviour of men"), followed by a short pastoral with muted strings and leading to a trio for the three women ("How shall we by ourselves have strength to roll away the stone?"). Their apprehensions are removed by the tenor narrator and the message of the Angel interwoven with the harp and conveyed in the beautiful aria, "Why seek ye the living among the dead?" Jesus at last reveals himself to the women with the words, "All hail! Blessed are ye women," accompanied by the typical melody, of which mention has already been made. The three women disappear on the way to convey His message to the disciples, and the scene changes to the Sanhedrim, where, in a tumultuous and agitated chorus

for male voices ("Christ is risen again"), the story of the empty tomb is told by the watchers. The bass narrator relates the amazement of the priests and elders, and their plot to bribe the guard, leading to the chorus for male voices ("Say ye that in the night His disciples have come and stolen Him away"), at the close of which ensues a full, massive chorus ("Now, behold ye the guard, this, your sleep-vanquished guard"), closing with the denunciation in unison ("For ages on your heads shall contempt be outpoured"). The tenor and bass narrators in duet tell of the sorrow of the disciples, which prepares the way for a lovely trio for first and second soprano and alto ("The Lord He has risen again"). The next number is one of the most effective in the whole work,—a soprano obligato solo ("From Thy love as a father"), accompanied by the full strength of chorus and orchestra. Then follows a dialogue between the Saviour and His Apostles, in which He gives them their mission to the world. The Finale begins with a massive chorus ("Unfold, ye portals everlasting"). The celestial chorus above, accompanied by harps and trumpets, inquire, "But who is He, the King of Glory?" The answer comes in a stately unison by the terrestrial chorus ("He who death overcame"). Again the question is asked, and again it is answered; whereupon the two choirs are massed in the jubilant chorus ("Unfold! for lo the King comes nigh!"), the full orchestra and organ sounding the Redemption melody, and the whole closing with a fanfare of trumpets.

The third part includes the prophecy of the millennium, the descent of the Holy Ghost to the Apostles, the Pentecostal manifestations, and the hymn of the Apostles. After a short instrumental prelude it opens with a brief chorus ("Lovely appear over the mountains"), followed by a soprano solo, the only distinct number of that kind in the work, set to the words, "Over the barren

wastes shall flowers have possession," at its close the chorus resuming in unison, "Lovely appear over the mountains." The next number is "The Apostles in prayer," an instrumental sketch, followed by the narrators relating the descent of the Holy Spirit. Without break the Apostles' hymn begins, tenors and basses in unison ("The Word is flesh become"), leading into the quartette of solo voices ("By faith salvation comes, and by peace, consolation"). The chorus responds antiphonally, and again the solo voices are heard in a lovely quartette ("He has said to all the unhappy"), followed by a small choir of thirty voices ("Blessed are the poor in spirit"), at the end of which all the voices are massed on the Apostles' hymn, which closes in fugal form on the words, "He, like the Holy Ghost, is one with the Father, an everlasting Trinity," the whole ending in massive chords.

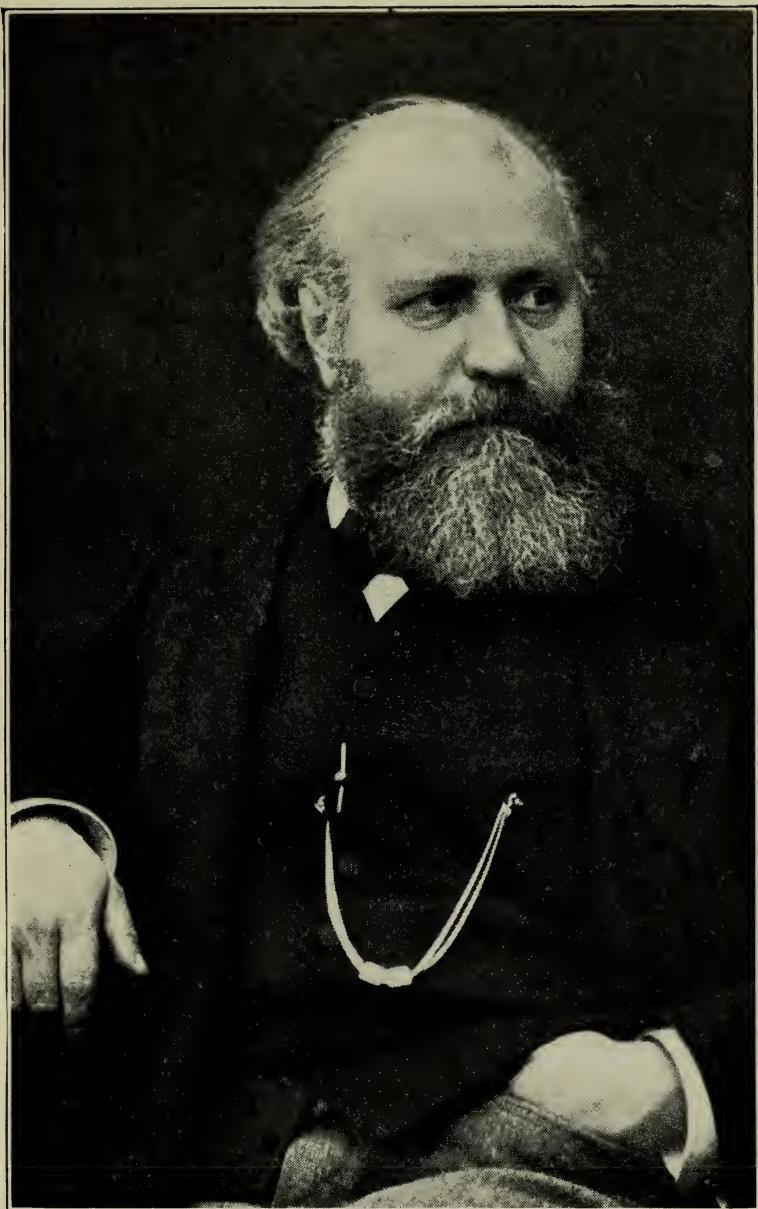
MORS ET VITA

The oratorio "Mors et Vita" ("Death and Life") is the continuation of "The Redemption." It was first performed at the Birmingham Festival, August 26, 1885, under the direction of Herr Hans Richter, the principal parts being sung by Mesdames Albani and Patey and Messrs. Santley and Lloyd. Its companion oratorio, "The Redemption," was dedicated to Queen Victoria, and itself to His Holiness Pope Leo XIII.

The oratorio is divided into a prologue and three parts. The first part is entitled "Mors," and opens with the prologue, which is brief, followed by the "Requiem," interspersed with texts of a reflective character commenting upon the sentiment. The second part is entitled "Judicium" ("Judgment"), and includes: 1. The Sleep of the Dead; 2. The Trumpets at the Last Judgment; 3. The Resurrection of the Dead; 4. The Judge; 5. The

Judgment of the Elect ; 6. The Judgment of the Rejected. The third part is entitled "Vita," and includes the vision of Saint John, the text being taken from the Apocalypse ; the work closing with an "Hosanna in Excelsis," exulting in the glorious vision of the heavenly Jerusalem.

The prologue, which is sustained by the chorus and barytone solo, declares the terrors of death and the judgment. The chorus intones the words, "It is a fearful thing to fall into the hands of the living God," and in this phrase is heard the chief motive, heavily accented by the percussion instruments,—the motive which typifies death both of the body and of the unredeemed soul. Immediately after follows the barytone voice, that of Jesus, in the familiar words, "I am the Resurrection and the Life." The chorus repeats the declaration, and the Requiem Mass then begins, divided into various sections, of which the "Dies Iræ" is the most important ; this in turn is subdivided in the conventional form. After an adagio prelude and the intonation of the "Requiem æternam," an interpolated text occurs ("From the morning watch till the evening"), set as a double chorus without accompaniment, in the genuine church style of the old masters. It leads directly to the "Dies Iræ," in which the death motive already referred to frequently occurs. It is laid out in duets, quartettes, and arias, with and without chorus, very much in the same tempo and of the same character of melody. The verse "Ah ! what shall we then be pleading?" for quartette and chorus is remarkable for its attractive melody. It is followed by a soprano solo and chorus of a reflective character ("Happy are we, with such a Saviour"). The hymn is then resumed with the verse, "Faint and worn, Thou yet hast sought us," for duet and chorus, which is of the same general character. The next verse ("Lord, for anguish hear us moaning"), for quartette and



CHARLES FRANÇOIS GOUNOD

chorus, is elaborate in its construction, particularly as compared with that immediately following ("With the faithful deign to place us"), a tenor solo of a quaint and pastoral character. The next number for chorus ("While the wicked are confounded") affords still another striking contrast, being in the grandiose dramatic style closing with phrases for the solo voices expressive of submission and contrition. Up to this point the "Dies Iræ" has been monotonous in its sameness of general style; but the next verse ("Day of weeping, day of mourning") is a beautiful and thoroughly original number of striking effect. It leads directly to the offertory ("O Lord Jesus Christ, King of Glory"), which is composed of a chorus for eight parts, a soprano solo ("But, Lord, do Thou bring them evermore"), a chorus ("Which once to Abraham"), and a second chorus ("Sacrifice of prayer and praise"). The soprano solo is a delightful melody, sung to a delicate accompaniment of the strings, with occasional chords on the harp, and based upon the beautiful second typical motive, which the composer styles "The Motive of Happiness." The chorus ("Which once to Abraham") is set in fugue form, the conventional style among composers with this number; but, as in "The Redemption," whenever Gounod employs the fugue form, he drops it as soon as the four voices have fairly launched themselves. The next number is the "Sanctus,"—a beautiful tenor aria with chorus, full of that sweetness which is so characteristic of Gounod. It is followed by the quartette ("Mighty Saviour, Jesus blest"), which is deeply religious in character; the lovely soprano solo and chorus ("Agnus Dei"); and the chorus ("Lord, forever let light eternal"). The first part is rounded off with an epilogue, an interlude for full orchestra and organ, based upon the first and second typical melodies, forming a consistent and stately Finale to this part of the work.

The second part is peculiar for the prominence which the composer assigns to the orchestra. It opens with a well-sustained, gentle adagio movement, entitled "The Sleep of the Dead," which at times is somewhat harshly interrupted by the third typical melody, announcing the awakening of the dead at the terrifying call of the angelic trumpets. This is specially noticeable in that part of the prelude called "The Trumpet of the Last Judgment," in which the trombones, trumpets, and tubas are employed with extraordinary effect. Still a third phrase of the prelude occurs, — "The Resurrection of the Dead," — which is smooth and flowing in its style, and peculiarly rich in harmony. A brief recitative by barytone ("But when the Son of Man") intervenes, immediately followed by another instrumental number, entitled "Judex" ("The Judge"), — one of the most effective pieces of orchestration in the oratorio, based upon the motive which indicates the tempering of justice with mercy, given out by the strings in unison. It preludes a short chorus ("Sitting upon the throne"), the previous melody still continuing in the orchestra. The "Judgment of the Elect" follows, pronounced by the barytone voice in recitative, and leading directly to the soprano solo ("The righteous shall enter into glory eternal"), — the most exquisite solo number in the work, — followed by an effective chorale ("In remembrance everlasting"). Then follows "The Judgment of the Rejected," consisting of barytone solos and chorus, closing the second part.

The third part celebrates the delights of the celestial city as pictured in the apocalyptic vision of St. John, and is in marked contrast to the gloom and sombreness of the Requiem music, as well as the terrors of the Judgment. It is bright, jubilant, and exultant throughout. The title of the prelude is "New Heaven, New Earth." The barytone intones the recitative ("And I saw the new heaven"),

which is followed by another delightful sketch for the orchestra ("Celestial Jerusalem"),—a most vivid and graphic picture of the subject it describes. The remaining prominent numbers are the "Sanctus" chorus, the celestial chorus ("I am Alpha and Omega"), and the final chorus ("Hosanna in Excelsis"), which closes this remarkable work.

HANDEL

1685 - 1759

ACIS AND GALATEA

THE first idea of Handel's famous pastoral, "Acis and Galatea," is to be found in a serenata, "Aci, Galatea, e Polifemo," which he produced at Naples in July, 1708. The plan of the work resembles that of the later pastoral, though its musical setting is entirely different. The story is based on the seventh fable in the thirteenth book of the *Metamorphoses*, — the sad story which Galatea, daughter of Nereus, tells to Scylla. The nymph was passionately in love with the shepherd Acis, son of Faunus and of the nymph Symæthis, and pursued him incessantly. She too was pursued by Polyphemus, the one-eyed Cyclops of *Ætna*, contemner of the gods. One day, reclining upon the breast of Acis, concealed behind a rock, she hears the giant pouring out to the woods and mountains his story of love and despair. As he utters his complaints, he espies the lovers. Then, raging and roaring so that the mountains shook and the sea trembled, he hurled a huge rock at Acis and crushed him. The shepherd's blood gushing forth from beneath the rock was changed into a river; and Galatea, who had fled to the sea, was consoled.

The overture to the work, consisting of one movement, is thoroughly pastoral in its style and introduces a chorus ("Oh, the pleasures of the plains!") in which the easy, careless life of the shepherds and their swains is pictured. Galatea enters seeking her lover, and after the recitative ("Ye verdant plains and woody mountains") relieves her

heart with an outburst of melodious beauty ("Hush, ye pretty warbling choir!"). Acis answers her, after a short recitative, with another aria equally graceful ("Love in her eyes sits playing and sheds delicious death"). The melodious and sensuous dialogue is continued by Galatea, who once more sings ("As when the dove"). Then in a duet, sparkling with the happiness of the lovers ("Happy we"), closing with chorus to the same words, this pretty picture of ancient pastoral life among the nymphs and shepherds comes to an end.

In the second part there is another tone both to scene and music. The opening chorus of alarm ("Wretched lovers") portends the coming of the love-sick Cyclops; the mountains bow, the forests shake, the waves run frightened to the shore as he approaches roaring and calling for "a hundred reeds of decent growth," that on "such pipe" his capacious mouth may play the praises of Galatea. The recitative ("I melt, I rage, I burn") is very characteristic, and leads to the giant's love-song, an unctuous, catching melody almost too full of humor and grace for the fierce brute of *Ætna* ("Oh, ruddier than the cherry!").

In marked contrast with this declaration follows the plaintive, tender song of Acis ("Love sounds the alarm"). Galatea appeals to him to trust the gods, and then the three join in a trio ("The flocks shall leave the mountain"). Enraged at his discomfiture, the giant puts forth his power. He is no longer the lover piping to Galatea and dissembling his real nature, but a destructive, raging force; and the fragment of mountain which he tears away buries poor Acis as effectually as *Ætna* sometimes does the plains beneath. The catastrophe accomplished, the work closes with the sad lament of Galatea for her lover ("Must I my Acis still bemoan?") and the choral consolations of the shepherds and their swains ("Galatea, dry thy tears, Acis now a god appears").

ALEXANDER'S FEAST

Handel composed the music for Dryden's immortal ode in 1736. The work was first performed at Covent Garden Theatre, London, February 19, about a month after it was written, and met with remarkable success.

It is unnecessary to inform the reader of the nature of a poem so familiar to every one. The overture is written for strings and two oboes. Throughout the work the orchestration is thin, but in 1790 Mozart amplified the accompaniments,—an improvement which he also made for the score of "Acis and Galatea." The great solos of the composition are the furious aria ("'Revenge, revenge !' Timotheus cries") and the descriptive recitative ("Give the vengeance due to the valiant crew"), in which Handel employs his imitative powers with consummate effect. The choruses of the work are equally strong, and some of them are among the best Handel ever wrote, particularly, "He sang Darius great and good," "Break his bands of sleep asunder," "Let old Timotheus yield the prize," and "The many rend the skies with loud applause." They are as genuine inspirations as the best choruses of the "Messiah" or of "Israel in Egypt."

L' ALLEGRO

"L' Allegro, il Penseroso ed il Moderato," the first two movements of which contain a musical setting of Milton's well-known poem, was written in the seventeen days from January 19 to February 6, 1740, and was first performed on the twenty-seventh of the latter month at the Royal Theatre, Lincoln's Inn Fields, London. The text of the first two parts is by Milton, Allegro, as is well known, chanting the praises of pleasure, Penseroso those of melancholy; Allegro represented by tenor and Penseroso by

soprano, and each supported by a chorus which joins in the discussion of the two moods.

The work opens without overture, its place having originally been supplied by an orchestral concerto. In vigorous and very dramatic recitative Allegro bids "loathed Melancholy" hence, followed by Pensero, who in a few bars of recitative far less vigorously consigns "vain, deluding joys" to "some idle brain"; Allegro replies with the first aria ("Come, come, thou goddess fair"), a beautifully free and flowing melody, responded to by Pensero, who in an aria of stately rhythm appeals to his goddess ("Divinest Melancholy"). Now Allegro summons his retinue of mirth ("Haste thee, nymph, and bring with thee"), and the chorus takes up the jovial refrain in the same temper. The aria itself is well known as the laughing song. Indeed, both aria and chorus are full of unrestrained mirth, and go laughingly along in genuine musical giggles. The effect is still further enhanced by the next aria for Allegro ("Come and trip it as you go"), a graceful minuet, which is also taken by the chorus. After a recitative by Pensero ("Come, pensive nun"), and the aria ("Come, but keep thy wonted state"), the first Pensero chorus occurs ("Join with thee calm peace and quiet"), a short but beautiful passage of tranquil harmony. Once more in recitative Allegro bids "loathed Melancholy" hence, and then in the aria ("Mirth, admit me of thy crew") leading into chorus, sings of the lark, "startling dull Night" and bidding good-morrow at his window,—a brilliant number accompanied with an imitation of the lark's song. Pensero replies by an equally brilliant song ("Sweet bird that shun'st the noise of folly"), in which the nightingale plays the part of accompaniment. Another aria by Allegro ("Mirth, admit me of thy crew") gives an opportunity for a blithe and jocund hunting-song for the bass, followed by one of the most beautiful numbers

in the work ("Oft on a plat of rising ground"), sung by Pensero, in which the ringing of the far-off curfew, "swinging slow, with sullen roar," is introduced with telling effect. This is followed by a quiet meditative aria ("Far from all resorts of mirth"), when once again Allegro takes up the strain in two arias ("Let me wander not unseen" and "Straight mine eye hath caught new pleasures"). The first part closes with the Allegro aria and chorus ("Or let the merry bells ring round"), full of the very spirit of joy and youth; and ending with an exquisite harmonic effect as the gay crowd creep to bed, "by whispering winds soon lulled to sleep."

The second part begins with a stately recitative and aria by Pensero ("Sometimes let gorgeous tragedy"), followed by one of the most characteristic arias in the work ("But oh, sad Virgin, that thy power might raise!") in which the passage "Or bid the soul of Orpheus sing" is accompanied by long, persistent trills that admirably suit the words. The next number ("Populous cities please me then") is a very descriptive solo for Allegro, with chorus which begins in canon form for the voices and then turns to a lively movement as it pictures the knights celebrating their triumphs and the "store of ladies" awarding prizes to their gallants. Again Allegro in a graceful aria sings, "There let Hymen oft appear." It is followed by a charming canzonet ("Hide me from day's garish eye") for Pensero, which leads to an aria for Allegro ("I'll to the well-trod stage anon"), opening in genuinely theatrical style, and then changing to a delightfully melodious warble at the words "Or sweetest Shakspeare, Fancy's child." This is followed by three characteristic arias, "And ever, against eating cares," "Orpheus himself may heave his head," and "These delights, if thou canst give," — the last with chorus.

ISRAEL IN EGYPT

“*Israel in Egypt*,” the fifth of the nineteen oratorios which Handel composed in England, was written in 1738, the composition of the whole of this colossal work occupying but twenty-seven days. It was first performed as “*Israel in Egypt*,” April 4, 1739, at the King’s Theatre, of which Handel was then manager. It was given the second time April 11, “with alterations and additions,” the alterations having been made in order to admit of the introduction of songs. The third performance took place April 17, upon which occasion the “*Funeral Anthem*,” which he had written for Queen Caroline, was used as a first part and entitled, “*Lamentations of the Israelites for the Death of Joseph*.” During the lifetime of Handel the oratorio was performed only nine times, for in spite of its excellence, it was a failure. For many years after his death it was produced in mutilated form; but in 1849 the Sacred Harmonic Society of London gave it as it was originally written and as we know it now, without the “*Funeral Anthem*” or any of the songs which had been introduced.

The first part opens with the wail of the Israelites over the burdens imposed upon them by their Egyptian task-masters, and then in rapid succession follow the plagues,—the water of the Nile turned to blood, the reptiles swarming even into the king’s chambers, the pestilence scourging man and beast, the insect-cloud heralding the locusts, the pelting hail and the fire running along the ground, the thick darkness, and the smiting of the first-born. Then come the passage of the Red Sea and the escape from bondage, closing the first part. The second part opens with the triumphant song of Moses and the Children of Israel rejoicing over the destruction of Pharaoh’s host, and closes with the exultant strain of Miriam

the prophetess, "Sing ye to the Lord, for He hath triumphed gloriously ; the horse and his rider hath He thrown into the sea."

"*Israel in Egypt*" is essentially a choral oratorio. It comprises no less than twenty-eight massive double choruses, linked together by a few bars of recitative, with five arias and three duets interspersed among them. Unlike Handel's other oratorios, there is no overture or even prelude to the work. Six bars of recitative for tenor ("Now there arose a new king over Egypt which knew not Joseph") suffice to introduce it, and lead directly to the first double chorus ("And the children of Israel sighed"), the theme of which is first given out by the altos of one choir with impressive pathos. The chorus works up to a climax of great force on the phrase, "And their cry came up unto God," the two choruses developing with consummate power the two principal subjects,—first, the cry for relief, and second, the burden of oppression ; and closing with the phrase above mentioned, upon which they unite in simple but majestic harmony. Then follow eight more bars of recitative for tenor, and the long series of descriptive choruses begins, in which Handel employs the imitative power of music in the boldest manner. The first is the plague of the water turned to blood ("They loathed to drink of the river"),—a single chorus in fugue form, based upon a theme which is closely suggestive of the sickening sensations of the Egyptians, and increases in loathsomeness to the close, as the theme is variously treated. The next number is an aria for mezzo soprano voice ("Their land brought forth frogs"), the air itself serious and dignified, but the accompaniment imitative throughout of the hopping of these lively animals. It is followed by the plague of insects, whose afflictions are described by the double chorus. The tenors and basses in powerful unison declare, "He spake the word," and the reply comes

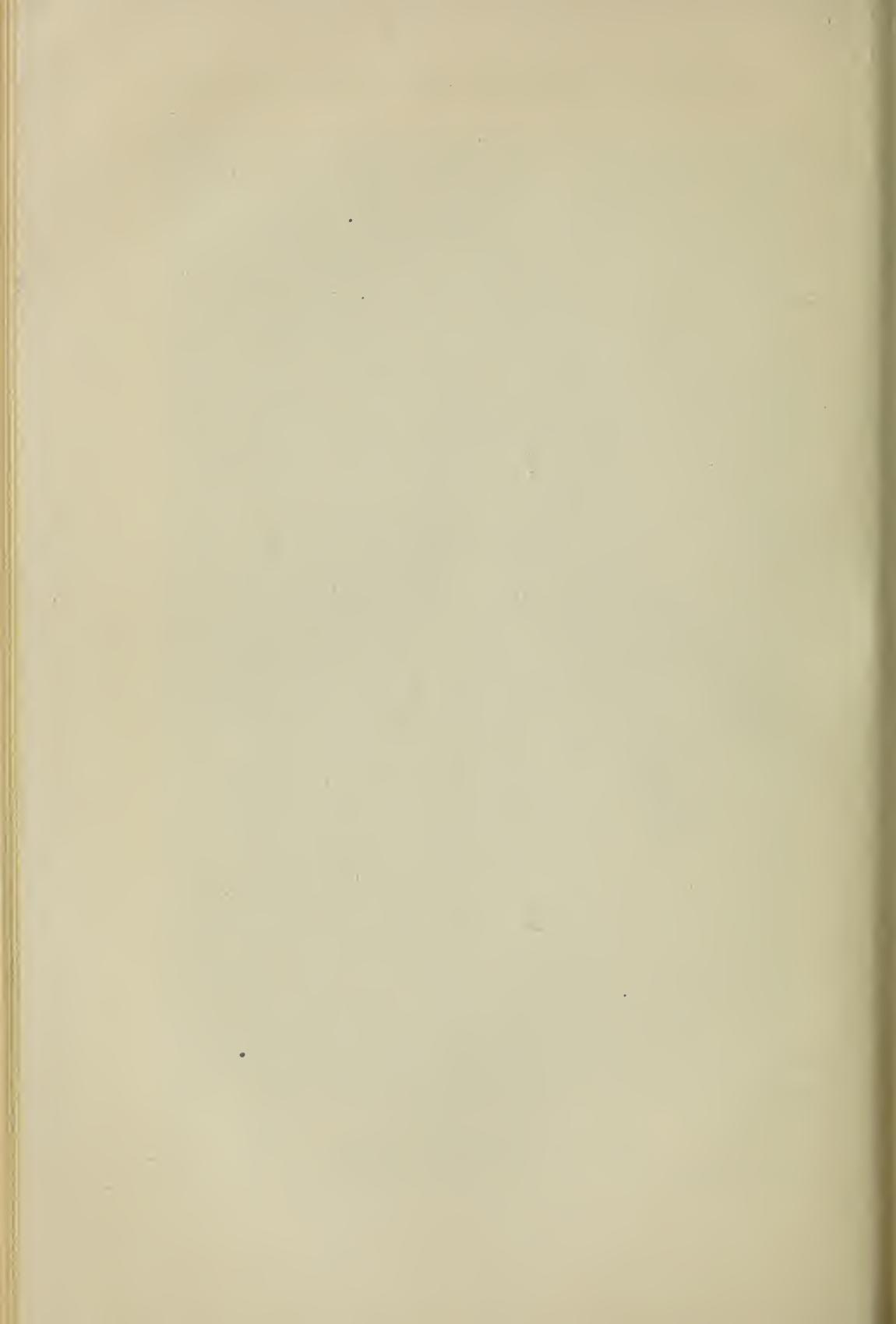
at once from the sopranos and altos, "And there came all manner of flies," set to a shrill, buzzing, whirring accompaniment, which increases in volume and energy as the locusts appear, but bound together solidly with the phrase of the tenors and basses frequently repeated, and presenting a sonorous background to this fancy of the composer in insect imitation. From this remarkable chorus we pass to another still more remarkable, the familiar "Hailstone Chorus" ("He gave them hailstones for rain"), which, like the former, is closely imitative. Before the two choirs begin, the orchestra prepares the way for the on-coming storm. Drop by drop, spattering, dashing, and at last crashing, comes the storm, the gathering gloom rent with the lightning, the "fire that ran along upon the ground," and the music fairly quivering and crackling with the wrath of the elements. But the storm passes, the gloom deepens, and we are lost in that vague, uncertain combination of tones where voices and instruments seem to be groping about, comprised in the marvellously expressive chorus ("He sent a thick darkness over all the land"). From the oppression of this choral gloom we emerge, only to encounter a chorus of savage, unrelenting retribution ("He smote all the first-born of Egypt"). After this savage mission is accomplished, we come to a chorus in pastoral style ("But as for His people, He led them forth like sheep"), slow, tender, serene, and lovely in its movement, and grateful to the ear both in its quiet opening and animated, happy close, after the terrors which have preceded it. The following chorus ("Egypt was glad"), usually omitted in performance, is a fugue, both strange and intricate. The next two numbers are really one. The two choruses intone the words, "He rebuked the Red Sea," in a majestic manner, accompanied by a few massive chords, and then pass to the glorious march of the Israelites ("He led them through the deep"), — an elaborate and

complicated number, but strong, forcible, and harmonious throughout, and held together by the stately opening theme with which the basses ascend. It is succeeded by another graphic chorus ("But the waters overwhelmed their enemies"), in which the roll and dash of the billows closing over Pharaoh's hosts are closely imitated by the instruments, and through which in the close is heard the victorious shout of the Israelites ("There was not one of them left"). Two more short choruses,—the first ("And Israel saw that great work") and its continuation ("And believed the Lord"), written in church style, close this extraordinary chain of choral pictures.

The second part, "The Song of Moses," opens with a brief but forcible orchestral prelude, leading directly to the declaration by the chorus ("Moses and the children of Israel sang this song"), which, taken together with the instrumental prelude, serves as a stately introduction to the stupendous fugued chorus which follows ("I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea"). It is followed by a duet for two sopranos ("The Lord is my strength and my song") in the minor key,—an intricate but melodious number, usually omitted. Once more the chorus resumes with a brief announcement ("He is my God"), followed by a fugued movement in the old church style ("And I will exalt Him"). Next follows the great duet for two basses ("The Lord is a man of war"),—a piece of superb declamatory effect, full of vigor and stately assertion. The triumphant announcement in its closing measures ("His chosen captains also are drowned in the Red Sea") is answered by a brief chorus ("The depths have covered them"), which is followed by four choruses of triumph,—"Thy right hand, O Lord," an elaborate and brilliant number; "And in the greatness of Thine excellency," a brief but powerful bit; "Thou sendest forth



GEORGE FREDERICK HANDEL



Thy wrath"; and the single chorus, "And with the blast of Thy nostrils," in the last two of which Handel again returns to the imitative style with wonderful effect, especially in the declaration of the basses ("The floods stood upright as an heap, and the depths were congealed"). The only tenor aria in the oratorio follows these choruses, a bravura song ("The enemy said, 'I will pursue'"), and this is followed by the only soprano aria ("Thou didst blow with the wind"). Two short double choruses ("Who is like unto Thee, O Lord," and "The earth swallowed them") lead to the duet for contralto and tenor ("Thou in Thy mercy"), which is in the minor, and very pathetic in character. It is followed by the massive and extremely difficult chorus, "The people shall hear and be afraid." Once more, after this majestic display, comes the solo voice, this time the contralto, in a simple, lovely song ("Thou shalt bring them in"). A short double chorus ("The Lord shall reign for ever and ever"), a few bars of recitative referring to the escape of Israel, the choral outburst once more repeated, and then the solo voice declaring, "Miriam the prophetess took a timbrel in her hand, and all the women went out after her with timbrels and with dances; and Miriam answered them," lead to the final song of triumph,—that grand, jubilant, overpowering expression of victory which, beginning with the exultant strain of Miriam ("Sing ye to the Lord, for He hath triumphed gloriously"), is amplified by voice upon voice in the great eight-part choir, and by instrument upon instrument, until it becomes a tempest of harmony, interwoven with the triumph of Miriam's cry and the exultation of the great host over the enemy's discomfiture, and closing with the combined power of voices and instruments in harmonious accord as they once more repeat Miriam's words, "The horse and his rider hath He thrown into the sea."

SAUL

The oratorio of "Saul" was written by Handel in 1738. The story closely follows the Biblical narrative of the relations between David and Saul. The overture is the longest of all the Handel introductions. It is in four movements, the first an allegro, the second a largo, in which the organ is used as a solo instrument, the third an allegro, and the fourth a minuetto. It is an exceedingly graceful and delicate prelude, and makes a fitting introduction to the dramatic story which follows. The characters introduced are Saul, King of Israel; Jonathan, his son; Abner, captain of the host; David; the apparition of Samuel; Doeg, a messenger; an Amalekite; Abiathar, Merab, and Michal, daughters of Saul; the Witch of Endor; and the Israelites. The dramatic character of the narrative admirably adapts it to its division into acts and scenes.

The first part is triumphant in its tone and expressive of the exultation of the Israelites at their victory over the Philistines. The second gives a story of the passions,—Saul's jealousy of David, the love of Michal, and the ardent friendship between David and Jonathan. The last is sombre in its character, opening with the weird incantations of the Witch, and closing with David's grief over Saul and Jonathan.

The first scene opens in the Israelitish camp by the valley of Elah, where the people join in an Epinicion, or Song of Triumph, over Goliath and the Philistines. It is made up of a chorus ("How excellent Thy name, O Lord!"), which is a stirring tribute of praise; an aria ("An infant raised by Thy command"), describing the meeting of David and Goliath; a trio, in which the giant is pictured as the "monster atheist," striding along to the vigorous and expressive music; and three closing choruses ("The youth inspired by Thee," "How excellent

Thy name," and a jubilant " Hallelujah "), ending in plain but massive harmony.

The second scene is in Saul's tent. Two bars of recitative prelude an aria by Michal, Saul's daughter, who reveals her love for David (" O god-like youth ! "). Abner presents David to Saul, and a dialogue ensues between them, in which the conqueror announces his origin, and Saul pleads with him to remain, offering the hand of his daughter Merab as an inducement. David, whose part is sung by a contralto, replies in a beautiful aria, in which he attributes his success to the help of the Lord alone. In the next four numbers the friendship of Jonathan and David is cemented, which is followed by a three-verse hymn (" While yet thy tide of blood runs high ") of a stately character, sung by the High Priest. In a few bars of recitative Saul betroths his daughter Merab to David ; but the girl replies in a vigorous aria (" My soul rejects the thought with scorn "), in which she declares her intention of frustrating the scheme to unite a plebeian with the royal line. It is followed by a plaintive but vigorous aria (" See with what a scornful air "), sung by Michal, who again gives expression to her love for David.

The next scene is entitled " Before an Israelitish City," and is prefaced with a short symphony of a jubilant character. A brief recitative introduces the maidens of the land singing and dancing in praise of the victor, leading up to one of Handel's finest choruses (" Welcome, welcome, mighty king "), — a fresh, vigorous semi-chorus accompanied by the carillons, in which Saul's jealousy is aroused by the superiority of prowess attributed to David. It is followed by a furious aria (" With rage I shall burst, his praises to hear "). Jonathan laments the imprudence of the women in making comparisons, and Michal suggests to David that it is an old malady which may be assuaged by music, and in an aria (" Fell rage and black

despair") expresses her belief that the monarch can be cured by David's "persuasive lyre."

The next scene is in the King's house. David sings an aria ("O Lord, whose mercies numberless"), followed by a harp solo; but it is in vain. Jonathan is in despair, and Saul, in an aria ("A serpent in my bosom warmed"), gives vent to his fury and hurls his javelin at David. The latter escapes; and in furious recitative Saul charges his son to destroy him. The next number is an aria for Merab ("Capricious man, in humor lost"), lamenting Saul's temper; and Jonathan follows with a dramatic recitative and aria, in which he refuses to obey his father's behest. The High Priest appeals to Heaven ("O Lord, whose providence") to protect David, and the first part closes with a powerful chorus ("Preserve him for the glory of Thy name").

The second part is laid in the palace, and opens with a powerfully descriptive chorus ("Envy, eldest-born of hell!"). In a noble song ("But sooner Jordan's stream, I swear") Jonathan assures David he will never injure him. In a colloquy between them David is informed that Saul has bestowed the hand of the haughty Merab on Adriel, and Jonathan pleads the cause of the lovely Michal. Saul approaches, and David retires. Saul inquires of Jonathan whether he has obeyed his commands, and in a simple, sweet, and flowing melody ("Sin not, O king, against the youth") he seems to overcome the wrath of the monarch, who dissembles and welcomes David, bidding him to repel the insults of the Philistines, and offering him his daughter Michal as a proof of his sincerity.

In the second scene Michal declares her love for David, and they join in a rapturous duet ("O fairest of ten thousand fair"), which is followed by a chorus in simple harmony ("Is there a man who all his ways"). A long

symphony follows, preparing the way for the attempt on David's life. After an agitated duet with Michal ("At persecution I can laugh"), David makes his escape just as Doeg, the messenger, enters with instructions to bring David to the King's chamber. He is shown the image in David's bed, which he says will only enrage the King still more. Michal sings an exultant aria ("No, let the guilty tremble"), and even Merab, won over by David's qualities, pleads for him in a beautiful aria ("Author of peace"). Another symphony intervenes, preluding the celebration of the feast of the new moon in the palace, to which David has been invited. Jonathan again interposes with an effort to save David's life, whereupon Saul, in a fresh outburst of indignation, hurls his javelin at his son, and the chorus bursts out in horror ("Oh, fatal consequence of rage!").

The third part opens with the intensely dramatic scene with the Witch of Endor, the interview being preluded by the powerful recitative, "Wretch that I am!" The second scene is laid in the Witch's abode, where the incantation is practised that brings up the apparition of Samuel. The whole scene is very dramatic, and the instrumentation powerful, although the effect is made simply by oboes, bassoons, and strings, instead of by the brass instruments which other composers employ so vigorously in similar scenes. This scene closes with an elegy foreboding the coming tragedy.

The third scene opens with the interview between David and the Amalekite who brings the tidings of the death of Saul and Jonathan. It is followed by that magnificent dirge, the "Dead March," whose simple yet solemn and majestic strains are familiar to every one. The trumpets and trombones with their sonorous pomp and the wailing oboes and clarinets make an instrumental pageant which is the very apotheosis of grief. The effect of

the march is all the more remarkable when it is considered that, in contradistinction to all other dirges, it is written in the major key. The chorus ("Mourn, Israel, mourn thy beauty lost"), and the three arias of lament sung by David, which follow, are all characterized by feelings of the deepest gloom. A short chorus ("Eagles were not so swift as they") follows, and then David gives voice to his lament over Jonathan in an aria of exquisite tenderness ("In sweetest harmony they lived"), at the close of which he joins with the chorus in an obligato of sorrowful grandeur ("Oh, fatal day, how low the mighty lie!"). In an exultant strain Abner bids the "men of Judah weep no more," and the animated martial chorus ("Gird on thy sword, thou man of might") closes this great dramatic oratorio.

SAMSON

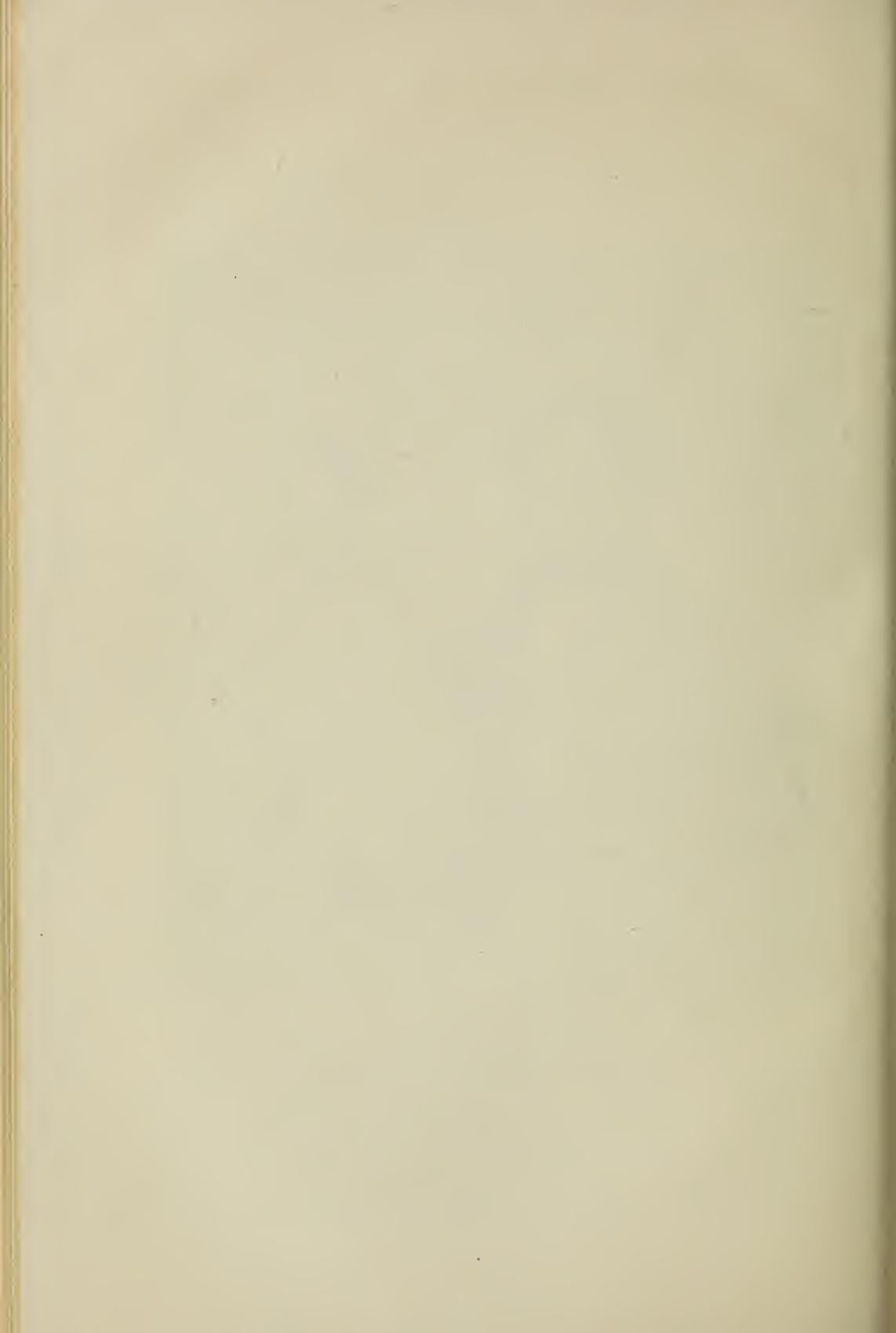
The oratorio of "Samson" was written in 1741, and begun immediately after the completion of "The Messiah," which was finished September 14 of that year. The last chorus was dated October 29; but in the following year Handel added to it "Let the bright seraphim" and the chorus, "Let their celestial concerts." The text was compiled by Newburgh Hamilton from Milton's "Samson Agonistes," "Hymn on the Nativity," and "Lines on a Solemn Musick." The oratorio was first sung at Covent Garden, February 18, 1743, the principal parts being assigned as follows: Samson, Mr. Beard; Manoah, Mr. Savage; Micah, Mrs. Cibber; Delilah, Mrs. Clive.

The characters introduced are Samson; Micah, his friend; Manoah, his father; Delilah, his wife; Harapha, a giant of Gath; Israelitish woman; priests of Dagon; virgins attendant upon Delilah; Israelites, friends of Samson; Israelitish virgins; and Philistines. After a brilliant overture the scene opens before the prison in Gaza, with



MADAME NOVELLO

(From an old print)



Samson blind and in chains. His opening recitative, setting forth his release from toil on account of the feast to Dagon, introduces a brilliant and effective chorus by the priests with trumpets ("Awake the trumpet's lofty sound"), after which a Philistine woman in a bright, playful melody invites the men of Gaza to bring "The merry pipe and pleasing string"; whereupon the trumpet chorus is repeated. After the tenor aria ("Loud is the thunder's awful voice"), the chorus recurs again, showing Handel's evident partiality for it. The Philistine woman has another solo ("Then free from sorrow"), whereupon in a pathetic song ("Torments, alas!") Samson bewails his piteous condition. His friend Micah appears, and in the aria, "Oh, mirror of our fickle state," condoles with him. In answer to his question, "Which shall we first bewail, thy bondage, or lost sight?" Samson replies in a short, but exquisitely tender aria ("Total eclipse: no sun, no moon, all dark amidst the blaze of noon"), — a song which brought tears to the eyes of the blind Handel himself when he listened to it long afterwards. The next chorus ("Oh, first-created beam") is of more than ordinary interest, as it treats the same subject which Haydn afterwards used in "The Creation." It begins in a soft and quiet manner, in ordinary time, develops into a strong allegro on the words, "Let there be light," and closes with a spirited fugue on the words, "To Thy dark servant life by light afford." A dialogue follows between Manoah and Micah, leading up to an intricate bravura aria for bass ("Thy glorious deeds inspired my tongue"), closing with an exquisite slow movement in broad contrast to its first part. Though comforted by his friends, Samson breaks out in furious denunciation of his enemies in the powerfully dramatic aria, "Why does the God of Israel sleep?" It is followed up in the same spirit by the chorus, "Then shall they know," — a fugue

on two vigorous subjects, the first given out by the altos, and the second by the tenors. Samson's wrath subsides in the recitative ("My genial spirits droop"), and the first act closes with the beautifully constructed chorus ("Then round about the starry throne"), in which his friends console him with the joys he will find in another life.

The second part, after a brief recitative, opens with an aria by Manoah ("Just are the ways of God to man"), in which he conjures Samson to repose his trust in God. It is followed by the beautiful prayer of Micah ("Return, return, O God of Hosts"), emphasized by the chorus to which it leads ("To dust his glory they would tread"), with which the prayer is interwoven in obligato form. From this point, as Delilah appears, the music is full of bright color, and loses its sombre tone. In a short recitative she excuses her misdeed, and then breaks out in an aria of sensuous sweetness ("With plaintive notes and am'rous moan, thus coos the turtle left alone"). Its bewitching grace, however, makes little impression upon Samson, who replies with the aria, "Your charms to ruin led the way." In another enticing melody ("My faith and truth, O Samson, prove"), she seeks to induce him to return to her house, and a chorus of virgins add their entreaties. A last effort is made in the tasteful and elegant aria, "To fleeting pleasures make your court"; but when that also fails, Delilah reveals her true self. Samson rebukes "her warbling charms," her "trains and wiles," and counts "this prison-house the house of liberty to thine"; whereupon a highly characteristic duet ensues ("Traitor to love"). An aria for Micah follows ("It is nor virtue, valor, wit"), leading up to a powerful dissertation on masculine supremacy in a fugued chorus which is treated in a spirited manner. The giant Harapha now appears, and mocks Samson with the taunt that had he met him before he was blind, he would have left him dead on the

field of death, "where thou wrought'st wonders with an ass' jaw." His first number ("Honor and arms scorn such a foe") is one of the most spirited and dashing bass solos ever written. Samson replies with the majestic aria, "My strength is from the living God." The two solos reach their climax in the energetic duet between the giants ("Go, baffled coward, go"). Micah then suggests to Harapha that he shall call upon Dagon to dissolve "those magic spells that gave our hero strength," as a test of his power. The recitative is followed by an impressive six-part chorus ("Hear, Jacob's God") in the true church style. Its smooth, quiet flow of harmony is refreshing as compared with the tumult of the giants' music which precedes, and the sensuousness of the chorus ("To song and dance we give the day") which follows it. The act closes with the massive double chorus ("Fixed in His everlasting seat") in which the Israelites and Philistines celebrate the attributes of their respective deities and invoke their protection, and in which also the composer brings out with overwhelming effect the majesty and grandeur of God as compared with the nothingness of Dagon.

The third part opens with a dialogue in which Harapha brings the message to Samson that he must repair to the feast of Dagon to delight the Philistines with some of his feats of strength. Upon Samson's refusal, Harapha sings the threatening aria, "Presuming slave!" The Israelites invoke the protection of God in the spirited chorus, "With thunder armed," closing with a prayer which changes to wild and supplicating entreaty. Samson at last yields in a tender, pathetic aria ("Thus when the sun"), which seems to anticipate his fate. In a song of solemn parting ("The Holy One of Israel be thy guide"), accompanied by the chorus ("To fame immortal go"), his friends bid him farewell. The festivities begin, and in an exultant chorus ("Great Dagon has subdued our foe") the Philistines are

heard exulting over Samson's discomfiture. Micah and Manoah, hearing the sounds, are filled with anxiety, and the latter expresses his solicitude in the tender aria, "How willing my paternal love." But the scene suddenly changes. In a short, crashing presto the coming destruction is anticipated. The trembling Israelites express their alarm in the chorus, "Hear us, our God," and appeal to Heaven for protection. A messenger rushes upon the scene and announces that Samson is dead and has involved the destruction of his enemies in the general calamity. Micah gives expression to his grief in the touching aria "Ye sons of Israel, now lament," followed by the Israelites in a sorrowful wail ("Weep, Israel, weep"). A funeral march, in the major key, intervenes, full of tender expression of sorrow,—for which, after the first two representations, Handel substituted the Dead March from "Saul," and both marches are now printed in the scores for general use. As at first written, the oratorio closed with the effective chorus and solo, "Bring the laurels"; but a year afterwards Handel made a different ending. Manoah calls upon the people to cease their lamentation, and the funeral pageant is followed by the magnificent trumpet aria, "Let the bright seraphim,"—a song worthy only of the greatest artists, both with voice and instrument,—and the equally magnificent chorus "Let their celestial concerts," which closes the great oratorio with triumphant exultation.

THE MESSIAH

"The Messiah" represents the ripened product of Handel's genius, and reflects the noblest aspirations and most exalted devotion of mankind. Among all his oratorios it retains its original freshness, vigor, and beauty in the highest degree, in that it appeals to the loftiest sentiment and to universal religious devotion, and is based

upon the most harmonious, symmetrical, and enduring forms of the art. It was begun on the twenty-second day of August, 1741, and finished on the following September 14. It is an illustration of Handel's almost super-human capacity for work, that at the age of fifty-six he should have written his masterpiece in twenty-three days. The text was taken from the literal words of Scripture, and the libretto arranged by Charles Jennens, who, singularly enough, was not satisfied with the music which has satisfied the world. In a letter written at that time he says : —

" I shall show you a collection I gave Handel, called ' Messiah,' which I value highly. He has made a fine entertainment of it, though not near so good as he might and ought to have done. I have with great difficulty made him correct some of the grossest faults in the composition ; but he retained his overture obstinately, in which there are some passages far unworthy of Handel, but much more unworthy of the ' Messiah.' "

The first public performance took place April 12, 1742, and was thus announced : —

" For the Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital, in Stephen's Street, and of the Charitable Infirmary on the Inn's Quay, on Monday, the twelfth of April, will be performed at the Musick Hall in Fishamble-street, Mr. Handel's new Grand *Oratorio*, called *the Messiah*, in which the Gentlemen of the Choirs of both Cathedrals will assist, with some Concertos on the Organ by Mr. Handel."

" *The Messiah*" was performed thirty-four times during the composer's life, but never upon a scale commensurate with its merits until the Handel Commemoration at Westminster Abbey in 1784, when the largest choir and band that had ever assembled before, with the renowned

Madame Mara at the head of the soloists, first gave the oratorio to the world in accordance with the grand ideal of the composer. The orchestra was composed as follows: First violins, 40; second violins, 47; tenors, 26; first oboes, 13; second oboes, 13; flutes, 6; violoncellos, 21; double-basses, 15; bassoons, 26; double-bassoon, 1; trumpets, 12; trombones, 6; horns, 12; kettle-drums, 3; double-kettle-drum, 1: total, 242. The choir was made up as follows: Sopranos, 60, of whom 45 were choir-boys; counter-tenors (altos), 40; tenors, 83; basses, 84: making the entire number of singers 267.

The oratorio is divided into three parts. The first illustrates the longing of the world for the Messiah, prophesies his coming, and announces his birth; the second part is devoted to the sufferings, death, and exaltation of Christ, and develops the spread and ultimate triumph of the Gospel; while the third is occupied with the declaration of the highest truths of doctrine,— faith in the existence of God, the surety of immortal life, the resurrection, and the attainment of an eternity of happiness.

The first part opens with an overture, or rather orchestral prelude, of majestic chords, leading to a short fugue, developed with severe simplicity and preparing the way for the accompanied recitative ("Comfort ye my people"), and the aria for tenor ("Every valley shall be exalted"), which in turn leads to the full, strong chorus ("And the glory of the Lord shall be revealed"),— the three numbers in reality forming one. The prophecy is announced, only to be followed by the human apprehension in the great aria for bass ("But who may abide the day of His coming?"), written in the Sicilian pastoral style. The aria leads to the exquisitely constructed number, "And He shall purify," a fugued chorus closing in simple harmony. Once more the prophet announces, "Behold, a virgin shall conceive," followed by the alto solo, "O Thou that



MADAME MARA

tellest," which preludes a chorus in the same tempo. The next aria ("The people that walked in darkness"), with its curious but characteristic modulations leads to one of the most graphic fugued choruses in the whole work ("For unto us a child is born"), elegantly interwoven with the violin parts, and emphasized with sublime announcements of the names of the Messiah in full harmony and with the strongest choral power. The grand burst of sound dies away, there is a significant pause, and then follows a short but exquisite pastoral symphony for the strings, which with the four succeeding bits of recitative tells the message of the angels to the shepherds on the plains of Bethlehem. Suddenly follows the chorus of the heavenly hosts ("Glory to God"), which is remarkably expressive, and affords sharp contrasts in the successive clear responses to the fugue. The difficult but very brilliant aria for soprano ("Rejoice greatly"), the lovely aria "He shall feed His flock," originally written entire for soprano, in which Handel returns again to the pastoral style, and a short chorus ("His yoke is easy"), close the first part.

The second part is the most impressive portion of the work. It begins with a majestic and solemn chorus ("Behold the Lamb of God"), which is followed by the aria for alto ("He was despised"), — one of the most pathetic and deeply expressive songs ever written, in which the very key-note of sorrow is struck. Two choruses — "Surely He hath borne our griefs," rather intricate in harmony, and "With His stripes we are healed," a fugued chorus written *a capella* upon an admirable subject — lead to the spirited and thoroughly interesting chorus, "All we like sheep have gone astray," closing with an adagio of great beauty ("And the Lord hath laid on Him the iniquity of us all"). This is followed by several short numbers, — a choral fugue ("He trusted in God"), the

accompanied recitative ("Thy rebuke hath broken His heart"), a short but very pathetic aria for tenor ("Behold and see if there be any sorrow"), and an aria for soprano ("But Thou didst not leave His soul in hell"), — all of which are remarkable instances of the musical expression of sorrow and pity. These numbers lead to a triumphal shout in the chorus and semi-choruses ("Lift up your heads, O ye gates!") which reach a climax of magnificent power and strongly contrasted effects. After the chorus, "Let all the angels of God worship him," a fugue constructed upon two subjects, the aria, "Thou art gone up on high," and the chorus, "The Lord gave the word," we reach another pastoral aria of great beauty, "How beautiful are the feet." This is followed by a powerfully descriptive chorus ("Their sound is gone out into all lands"), a massive aria for bass ("Why do the nations"), the chorus ("Let us break their bonds asunder"), and the aria ("Thou shalt break them"), leading directly to the great "Hallelujah Chorus," which is the triumph of the work and its real climax. It opens with exultant shouts of "Hallelujah." Then ensue three simple phrases, the middle one in plain counterpoint, which form the groundwork for the "Hallelujah." These phrases, seemingly growing out of each other, and reiterated with constantly increasing power, interweaving with and sustaining the "Hallelujah" with wonderful harmonic effects, make up a chorus that has never been excelled, not only in musical skill, but also in grandeur and sublimity. After listening to its performance, one can understand Handel's words: "I did think I did see all heaven before me, and the great God himself." This number closes the second part. It is worthy of note in this connection that when the oratorio was first performed at Covent Garden, London, in 1743, the whole audience, with the King at its head, arose during the singing of the

"Hallelujah" and remained standing until it was finished,—a custom which is still observed, not only in England, but also in the United States.

If the oratorio had closed at this point, the unities would have been preserved, but Handel carried it into a third part with undiminished interest, opening it with that sublime confession of faith ("I know that my Redeemer liveth"). It is followed by two quartettes in plain counterpoint with choral responses ("Since by man came death," and "For as in Adam all die"), in which the effects of contrast are very forcibly brought out. The last important aria in the work ("The trumpet shall sound"), for bass with trumpet obligato, will always be admired for its beauty and stirring effect. The oratorio closes with three choruses, all in the same key and of the same general sentiment, "Worthy is the Lamb," a piece of smooth, flowing harmony; "Blessing and honor," a fugue led off by the tenors and bassos in unison, and repeated by the sopranos and altos on the octave, closing with full harmony on the words "for ever and ever" several times reiterated; and the final "Amen" chorus, which is treated in the severest style, and in which the composer evidently gave free rein to his genius, not being hampered with the trammels of words.

Other oratorios may be compared one with another; "The Messiah" stands alone, a majestic monument to the memory of the composer, an imperishable record of the noblest sentiments of human nature and the highest aspirations of man.

JUDAS MACCABÆUS

The oratorio of "Judas Maccabæus" was written in thirty-two days, between July 9 and August 11, 1746, upon the commission of Frederic, Prince of Wales, to celebrate the return of the Duke of Cumberland from

Scotland after the decisive victory of Culloden, April 16, 1746. The words were written by the Rev. Thomas Morell, D.D., a learned Greek scholar of that time, the plot being taken from the narrative of the exploits of the Jewish deliverer contained in the first book of Maccabees and in the twelfth book of Josephus' "Antiquities of the Jews." It was first performed at Covent Garden, April 1, 1747, and was repeated six times that year. Handel himself conducted it thirty-eight times with ever-growing popularity, to which the Jews contributed greatly, as it glorified an episode in their national history. The characters represented are Judas Maccabæus; Simon, his brother; an Israelitish messenger; and Israelitish men and women.

The first scene introduces the Israelitish men and women lamenting the death of the father of Judas in the sorrowful chorus ("Mourn, ye afflicted children"), which, after a duet for soprano and tenor, is followed by still another chorus in a similar strain ("For Zion lamentation make"), but much more impressive, and rising to a more powerful climax. After a brief and simple soprano solo ("Pious orgies"), the chorus sings the prayer ("O Father, whose almighty power"), closing with a characteristic fugue on the words, "And grant a leader." After a short recitative, Simon, bass, breaks out in the heroic and sonorous aria, "Arm, arm, ye brave!" which has always retained its popularity, notwithstanding its antique bravura. It is followed by the chorus in the brief but stirring number, "We come in bright array." Five arias, a duet, and two choruses, nearly all of which are now omitted in performances, being of the same general character, and mainly apostrophes to liberty lead to the great chorus closing the first part ("Hear us, O Lord!").

The second part opens with the Israelites celebrating the return of Judas from the victories over Apollonius and

Seron. An instrumental prelude, picturing the scenes of battle, leads directly to the great chorus, the best in the work ("Fallen is the foe"). The triumphant declaration is made over and over with constantly increasing energy, finally leading to a brilliant fugue on the words, "Where warlike Judas wields his righteous sword"; but interwoven with it are still heard those notes of victory, "Fallen is the foe," and the response, "So fall Thy foes." The Israelitish man sings a vigorous tribute to Judas ("So rapid thy course is"). The triumphant strain ("Zion now her head shall raise") is taken by two voices, closing with the soprano alone; but before her part ends, the whole chorus takes it and joins in the pæan, "Tune your harps," and the double number ends in broad, flowing harmony. In a florid number ("From mighty kings he took the spoil") the Israelitish woman once more sings Judas's praise. The two voices unite in a welcome ("Hail Judæa, happy land"), and finally the whole chorus join in a simple but jubilant acclaim to the same words. The rejoicings soon change to expressions of alarm and apprehension as a messenger enters and announces that Gorgias has been sent by Antiochus to attack the Israelites, and is already near at hand. They join in a chorus expressive of deep despondency ("Oh, wretched Israel"); but Simon, in a spirited aria ("The Lord worketh wonders"), bids them put their trust in Heaven, and Judas rouses their courage with the martial trumpet song, "Sound an alarm," which, though very brief, is full of vigor and fire. After the departure of Judas to meet the foe, Simon, the Israelitish man, and the Israelitish woman follow each other in denunciation of the idolatries which have been practised by the heathen among them, and close with the splendid chorus, "We never will bow down to the rude stock or sculptured stone," in which vigorous repetitions of the opening phrase lead to a

chorale in broad, impressive harmony, with which is interwoven equally vigorous repetitions of the phrase, "We worship God alone."

The third part opens with the impressive prayer ("Father of Heaven, from Thy eternal throne"), sung by the priest. As the fire ascends from the altar, the sanctuary having been purified of its heathen defilement, the Israelites look upon it as an omen of victory and take courage. A messenger enters with tidings of Judas's triumph over all their enemies. The Israelitish maidens and youths go out to meet him, singing the exultant march chorus ("See the conquering hero comes"), which is familiar to every one by its common use on all occasions, from Handel's time to this, where tribute has been paid to martial success and heroes have been welcomed. It is the universal accompaniment of victory, as the Dead March in "Saul" is of the pageantry of death. It is very simple in its construction, like many others of Handel's most effective numbers. It is first sung as a three-part chorus, then as a duet or chorus of virgins, again by the full power of all the voices, and gradually dies away in the form of an instrumental march. The chorus did not originally belong to "Judas Maccabæus," but to "Joshua," in which oratorio it is addressed to Othniel when he returns from the capture of Debir. Handel frequently made transfers of that kind, and this was a permanent one; for the celebrated chorus is now unalterably identified with the work in which he placed it, and in which also the setting is still more imposing. A very elaborate chorus ("Sing unto God"), a florid aria with trumpet solo for Judas ("With honor let desert be crowned"), the chorus ("To our great God"), a pastoral duet with exquisite accompaniment ("Oh, lovely peace!"), and a "Hallelujah" in the composer's customary exultant style, close this brilliant and dramatic oratorio.

THE DETTINGEN TE DEUM

On the twenty-seventh of June, 1743, the British army and its allies, under the command of King George II and Lord Stair, won a victory at Dettingen, in Bavaria, over the French army, commanded by the Maréchal de Noailles and the Duc de Grammont. It was a victory plucked from an expected defeat, and aroused great enthusiasm in England. On the King's return a day of public thanksgiving was appointed, and Handel, who was at that time "Composer of Musick to the Chapel Royal," was commissioned to write a Te Deum and an anthem for the occasion. The original score, a large folio volume in the Royal Collection, is headed "Angefangen Juli 17, 1743." There is no date at the end; but as the beginning of the Dettingen Anthem is dated July 30, it is probable that the Te Deum was finished between the seventeenth and thirtieth. Both works formed part of the thanksgiving services on the twenty-seventh at the Chapel Royal of St. James, in the presence of the King and royal family.

The Dettingen Te Deum has been universally considered as one of the masterpieces among Handel's later works. Never was a victory more enthusiastically commemorated in music. It is not a Te Deum in the strict sense, but a grand martial panegyric. It contains eighteen short solos and choruses, mostly of a brilliant, martial character, the solos being divided between the alto, barytone, and bass. After a brief instrumental prelude, the work opens with the triumphant, jubilant chorus with trumpets and drums ("We praise Thee, O God"), written for five parts, the sopranos being divided into firsts and seconds, containing also a short alto solo leading to a closing fugue. The second number ("All the earth doth worship Thee") is also an alto solo with five-part chorus of the same general character. It is followed by a semi-chorus in three

parts ("To Thee all angels cry aloud"), plaintive in style, and leading to the full chorus ("To Thee, cherubim and seraphim"), which is majestic in its movement and rich in harmony. The fifth number is a quartette and chorus ("The glorious company of the Apostles praise Thee"), dominated by the bass, with responses from the other parts, and followed by a short, full chorus ("Thine adorable, true, and only Son"). The seventh number is a stirring bass solo with trumpets. A fanfare of trumpets introduces the next four numbers, all choruses. In this group the art of fugue and counterpoint is splendidly illustrated, but never to the sacrifice of brilliant effect, which is also heightened by the trumpets in the accompaniments. An impressive bass solo ("Vouchsafe, O Lord") intervenes, and then the trumpets sound the stately symphony to the final chorus ("O Lord, in Thee have I trusted"). It begins with a long alto solo with delicate oboe accompaniment that makes the effect very impressive when voices and instruments take up the phrase in a magnificent outburst of power and rich harmony, and carry it to the close.

HATTON

1809 - 1886

ROBIN HOOD

THE pastoral cantata "Robin Hood" was written for the Bradford (England) Triennial Festival of 1856, Sims Reeves creating the part of the hero. Its name suggests the well-known story of the greenwood outlaw which has been charmingly versified by George Linley in the libretto. The personages are Maid Marian, Robin Hood, Little John, and the "Bishop."

The cantata opens with a chorus of the outlaws, who vigorously assert their independence of tribute, laws, and monarchs, followed by a bombastic bass aria by the Bishop who threatens them for destroying the King's deer. His grandiloquence is speedily interrupted by the outlaws, with Robin at their head, who surround him without further ado and make him the butt of their sport. Robin Hood sings a charmingly melodious ballad ("Under the greenwood tree"), in which the Bishop is invited to become one of their number and share their sylvan enjoyments. A trio and chorus follow, in the course of which the Bishop parts with his personal possessions in favor of the gentlemen around him in Lincoln green with "bent bows." A chorus ("Strike the harp") also informs us that the ecclesiastic is forced to dance for the genial band much against his will as well as his dignity. Robin's sentimentalizing about the pleasures under the greenwood tree is still further emphasized by a madrigal

for female voices, supposed to be sung by the forest maidens, though their identity is not very clear, as Marian was the only maid that accompanied the band. After the plundering scene the cantata grows more passionate in character, describing a pretty and tender love-scene between Robin and Marian, which is somewhat incongruous, whether Marian be considered as the outlaw's mistress, or, as some of the old chroniclers have it, his wife Matilda, who changed her name when she followed him into the forest. From the musical standpoint, however, it affords an opportunity for another graceful ballad of sentiment, in which Marian describes her heart as "a frail bark upon the waters of love"; a duet in which the lovers passionately declare their love for each other as well as their delight with the forest; and a final chorus of the band, jubilantly proclaiming their hatred of kings and courtiers, and their loyalty to Robin Hood and Maid Marian.

HAYDN

1732-1809

ARIADNE

THE cantata "Ariana a Naxos" was written in 1792, and is for a single voice with orchestra. As an illustration of the original cantata form, it is one of the most striking and perfect. Its story is an episode in mythology. When Minos, King of Crete, had vanquished the Athenians, he imposed upon Ægeus, their king, the severe penalty that seven youths should be annually sent to Crete to be devoured by the Minotaur. In the fourth year the king's son, Theseus, was among the number. He was more fortunate than his predecessors, for he slew the Minotaur and was rescued from the labyrinth by following the thread of Ariadne, daughter of Minos, who had conceived a violent passion for the handsome warrior, conqueror of Centaurs and Amazons. Upon his return to Athens she accompanied him as far as the island Naxos, where the ungrateful wretch perfidiously left her. It is this scene of desertion which Haydn chose for his cantata.

Ariadne is supposed to have just awakened from sleep and reclines upon a mossy bank. The first number is a recitative and largo in which she hopefully calls upon Theseus to return. The melody is noble and spirited in style, and yet tender and fervent in its expression of love for the absent one. In the next number, a recitative and andante ("No one listens! My sad words echo but repeats"), hopefulness turns to anxiety. The contrast between the blissful longing of the one and the growing

solicitude expressed in the other number is very striking. The next melody, an allegro vivace ("What see I? O heavens! Unhappy me!"), is remarkable for its passionate intensity and dramatic strength. The clouds of despair close over her, and she calls down the vengeance of the gods upon the deserter. In the next two numbers, an adagio ("To whom can I turn me?") and an andante ("Ah! how for death I am longing"), the melodies closely follow the sentiment of the text accompanied by expressive instrumentation. An allegro presto, infused with the spirit of hopeless gloom and despair, ends the cantata.

THE SEVEN WORDS

"The Seven Words of Jesus on the Cross," sometimes called "The Passion," was written by Haydn in 1785, for the cathedral of Cadiz, upon a commission from the Chapter for appropriate music for Good Friday. It was at first composed as an instrumental work, consisting of seven adagio movements, and in this form was produced in London by the composer himself as a "Passione instrumentale." He afterwards introduced solos and choruses, and divided it into two parts, separating them by a largo movement for wind instruments. It was then given at Eisenstadt in 1797, and four years later was published in the new form.

As the various movements are all of the same general tone and character, though varied with all that skill and mastery of instrumental effect for which Haydn was so conspicuous, it is needless to describe each separately. By many of the musicians of his day it was considered one of his most sublime productions; and Bombet declares that Haydn on more than one occasion, when he was asked to which of his works he gave the preference, replied, "The Seven Words."



JOSEF HAYDN

It opens with an adagio for full orchestra, of a very sorrowful but impressive character. Then follow each of the Seven Words, given out in simple chorale form, followed by its chorus. Following immediately after the Seventh Word, the spirit of the music changes with the chorus ("The veil of the temple was rent in twain"), a presto movement, sung fortissimo, describing the darkness, the quaking of the earth, the rending of the rocks, the opening of the graves, and the arising of the bodies of the saints who slept, with all that vividness in imitation and sublimity of effect which characterize so many of the composer's passages in "The Creation" and "The Seasons."

THE CREATION

Haydn was sixty-five years of age when he undertook the great work of his life. It was begun in 1796, and finished in 1798. When urged to bring it to a conclusion more rapidly, he replied, "I spend much time over it, because I intend it to last a long time." Shortly before his final departure from London, Salomon, his manager, brought him a poem for music which had been compiled by Lydney from Milton's "Paradise Lost," for use by Handel, though the latter had not availed himself of it. Haydn took it with him to Vienna, and submitted it to the Baron van Swieten, the Emperor's librarian, who was not only a very learned scholar, but also something of a musician and composer. The Baron suggested that he should make an oratorio of it, and to encourage him, not only translated the text into German, but added a number of arias, duets, and choruses, particularly those of the descriptive kind. Several of the nobility also guaranteed the expenses of preparation and performance. The first public performance was given at the National Theatre, Vienna, March 19, 1799, Haydn's name-day. Its success

was immediate, and rivalled that of "The Messiah." It was performed all over Europe, and societies were organized for the express purpose of producing it. In London rival performances of it were given at Covent Garden and the King's Theatre during the year 1800.

The oratorio opens with an overture representing chaos. Its effect is at first dull and indefinite, its utterances inarticulate, and its notes destitute of perceptible melody. It is Nature in her chaotic state, struggling into definite form. Gradually instrument after instrument makes an effort to extricate itself, and as the clarinets and flutes struggle out of the confusion, the feeling of order begins to make itself apparent. The resolutions indicate harmony. At last the wonderful discordances settle, leaving a misty effect that vividly illustrates "the spirit of God moving upon the face of the waters." Then, at the fiat of the Creator, "Let there be light," the whole orchestra and chorus burst forth in the sonorous response ("And there was light"). A brief passage by Uriel, tenor, describes the division of light from darkness, and the end of chaos, introducing a fugued chorus, in which the rage of Satan and his hellish spirits, as they are precipitated into the abyss, is described with tremendous discords and strange modulations; but before it closes, the music relates the beauties of the newly created earth springing up "at God's command." Raphael describes the making of the firmament, the raging of the storms, the flashing lightning and rolling thunders, the showers of rain and hail, and the gently falling snow, to an accompaniment which is closely imitative in character. The work of the second day forms the theme of "The marvellous work," for soprano obligato with chorus, — a number characterized by great joyousness and spirit. This leads to the number, "Rolling in foaming billows," in which the music is employed to represent the effect of

water, from the roaring billows of the "boisterous seas," and the rivers flowing in "serpent error," to the "limpid brook," whose murmuring ripple is set to one of the sweetest and most delicious of melodies. This leads the way to the well-known aria, "With verdure clad," of which Haydn himself was very fond, and which he recast three times before he was satisfied with it. It is followed by a fugued chorus ("Awake the harp"), in which the angels praise the Creator. We next pass to the creation of the planets. The instrumental prelude is a wonderful bit of constantly developing color, which increases "in splendor bright," until the sun appears. It is followed by the rising of the moon, to an accompaniment as tender as its own radiance; and as the stars appear, "the Sons of God" announce the fourth day, and the first part closes with the great chorus, "The heavens are telling," in which the entire force of band and singers is employed in full, broad harmony and sonorous chords, leading to a cadence of magnificent power.

The second part opens with the aria ("On mighty pens"), describing in a majestic manner the flight of the eagle, and then blithely passes to the gaiety of the lark, the tenderness of the cooing doves, and the plaintiveness of the nightingale, in which the singing of the birds is imitated as closely as the resources of music will allow. A beautiful terzetto describes with inimitable grace the gently sloping hills covered with their verdure, the leaping of the fountain into the light, and the flights of birds; and a bass solo in sonorous manner takes up the swimming fish, closing with "the upheaval of leviathan from the deep," who disports himself among the double-basses. This leads to a powerful chorus ("The Lord is great"). The next number describes the creation of various animals; and perhaps nothing that art contains can vie with it in varied and vivid description. It begins with the lion, whose

deep roar is heard among the wind instruments. The alertness of the "flexible tiger" is shown in rapid flights by the strings. A presto ingeniously represents the quick movements of the stag. The horse is accompanied by music which prances and neighs. A quiet pastoral movement, in strong contrast with the preceding abrupt transitions, pictures the cattle seeking their food "on fields and meadows green." A flutter of sounds describes the swarms of insects in the air, and from this we pass to a long, undulating thread of harmony, representing the "sinuous trace" of the worm. This masterpiece of imitative music is contained in a single recitative. A powerful and dignified aria, sung by Raphael ("Now Heaven in fullest glory shone"), introduces the creation of man, which is completed in an exquisitely beautiful aria ("In native worth") by Uriel, the second part of which is full of tender beauty in its description of the creation of Eve, and closes with a picture of the happiness of the newly created pair. A brief recitative ("And God saw everything that He had made") leads to the chorus ("Achieved is the glorious work"), — a fugue of great power, superbly accompanied. It is interrupted by a trio ("On Thee each living soul awaits"), but soon returns with still greater power and grandeur, closing with a Gloria and Hallelujah of magnificent proportions.

The third part opens with a symphonic introduction descriptive of the first morning of creation, in which the flutes and horns, combined with the strings, are used with exquisite effect. In a brief recitative ("In rosy mantle appears") Uriel pictures the joy of Adam and Eve, and bids them sing the praise of God with the angelic choir, which forms the theme of the succeeding duet and chorus ("By Thee with bliss"); to which the answering choir replies with a gentle and distant effect, as if from the celestial heights ("Forever blessed be His power").

Again Adam and Eve in successive solos, finally uniting, join with the choir in extolling the goodness of God ; and as they close, all take up the beautiful and majestic pæan (" Hail, bounteous Lord ! Almighty, hail ! "). As the angelic shout dies away, a tender, loving dialogue ensues between Adam and Eve, leading to the beautiful duet (" Graceful consort "), which is not only the most delightful number in the work, but in freshness, sweetness, and tenderness stands almost unsurpassed among compositions of its kind. After a short bit of recitative by Uriel (" O happy pair "), the chorus enters upon the closing number (" Sing the Lord, ye voices all "), beginning slowly and majestically, then developing into a masterly fugue (" Jehovah's praise forever shall endure "), and closing with a Laudamus of matchless beauty, in which the principal voices in solo parts are set off against the choral and orchestral masses with powerful effect.

THE SEASONS

" The Seasons," written two years after " The Creation," was Haydn's last oratorio. The music was composed between April, 1798, and April, 1801. It is not an oratorio, in the strict sense of the term, as it partakes of the form and qualities, not only of the oratorio, but also of the opera and cantata. The words were compiled by Baron van Swieten from Thomson's well-known poem of " The Seasons." It was first performed at the Schwartzenberg Palace, Vienna, April 24, 1801. Though some of the critics disparaged it, and Beethoven was not overpleased with it, it met with a great popular success, and Haydn himself was delighted with the work that had cost him so much trouble.

" The Seasons" is divided into four parts,— Spring, Summer, Autumn, and Winter,— and the characters

introduced are Simon, a farmer ; Jane, his daughter ; Lucas, a young countryman and shepherd ; and a chorus of country people and hunters. A vivacious overture, expressing the passage from Winter to Spring, and recitatives by Simon, Lucas, and Jane, who in turn express their delight at the close of the one season and the approach of the other, lead to the opening chorus ("Come, gentle Spring, ethereal mildness, come"), — a fresh and animated number, which is familiar to every one. Simon trolls out a pastoral aria ("With joy the impatient husbandman"), full of the very spirit of quiet, peace, and happiness, — a quaint melody which will inevitably recall to opera-goers the "Zitti, Zitti" from Rossini's "Barber of Seville," the essential difference between the two pieces being that in the latter the time is greatly accelerated. This aria is followed by a trio and chorus ("Be propitious, bounteous Heaven"), a free fugue, in which all beseech a blessing upon the sowing of the seed. The next number is a duet for Jane and Lucas, with chorus ("Spring her lovely charms unfolding"), which is fairly permeated with the delicate suggestions of opening buds and the delights of the balmy air and young verdure of Spring. As its strains die away, all join in the cheerful fugued chorus ("God of light") which closes the first part.

After a brief adagio prelude, the second part, "Summer," opens with a charming aria by Simon ("From out the fold the shepherd drives"), which gives us a delightful picture of the shepherd driving his flock along the verdant hill-side, then leaning upon his staff to watch the rising sun. As it appears, it is welcomed by trio and chorus with the exultant shout, "Hail, O glorious sun!" As noon approaches, the music fairly becomes radiant. A series of recitatives and arias follows, bringing out in a vivid and picturesque manner the oppressive, exhaustive heat and the longing for rest and shade, leading at last to an



EDWARD LLOYD

ominous silence as the clouds begin to gather and the sky darkens. A short recitative prepares the way. A crash of thunder is heard upon the drums: it is the prelude to the storm-chorus ("Hark! the deep tremendous voice"), which has been the model for nearly all the storm descriptions written since Haydn's time. It is worked up to a tremendous climax of tumult and terror, of pouring rain, flashing lightning, and pealing thunder. At last the tempest dies away, and in the trio and chorus ("Now cease the conflicts") night comes on, with its song of the quail,—which Beethoven subsequently utilized in his Pastoral Symphony,—the chirp of the crickets, the croaking of the frogs, the distant chime of the evening bells, and the invocation to sleep.

After a melodious prelude the third part opens with a terzetto and chorus ("Thus Nature ever kind rewards"), an invocation to virtue and industry, and a quaintly sentimental duet ("Ye gay and painted fair"). The next number, an aria by Simon ("Behold along the dewy grass"),—which gives us the picture of the hunter and his dog pursuing a bird,—prepares the way for the great hunting chorus ("Hark! the mountains resound"), one of the most graphic and stirring choruses of this description ever written. The whole scene,—the vales and forests resounding with the music of the horns, the finding of the quarry, the flying stag outstripping the wind, the pack at fault, but starting in again as they find the scent, the tally-ho of the hunters, the noble animal at bay, his death, and the shouts of the crowd,—are all pictured with fresh and genuine out-door feeling. This remarkable number is separated from its natural companion, the bacchanalian chorus, by a recitative extolling the wealth of the vintage. This chorus ("Joyful the liquor flows") is in two parts,—first a hymn in praise of wine, sung by the tippling revellers, and second, a dance tempo, full of life

and beauty, with imitations of the bagpipe and rustic fiddles, the melody being a favorite Austrian dance-air. With this rollicking combination, for the two movements are interwoven, the third part closes.

A slow orchestral prelude, "expressing the thick fogs at the approach of Winter," introduces the closing part. In recitative Simon describes the on-coming of the dreary season, and Jane reiterates the sentiment in the cavatina ("Light and life dejected languish"). In Lucas's recitative we see the snow covering the fields, and in his following aria ("The traveller stands perplexed"), a graphic tone-picture of the wanderer lost in the snow is presented. At last he espies the friendly light in the cottage. "Melodious voices greet his ears," and as he enters he beholds the friendly circle, the old father telling over his stories of the past, the mother plying the distaff, the girls spinning, and the young people making the night merry with jest and sport. At last they join in a characteristic imitative chorus ("Let the wheel move gayly"). After the spinning they gather about the fire, and Jane sings a charming love-story ("A wealthy lord who long had loved"), accompanied by chorus. Simon improves the occasion to moralize on the sentiment of the seasons in the aria, "In this, O vain, misguided man," impressing upon us the lesson that "Nought but truth remains;" and with a general appeal to Heaven for guidance through life, this quaint and peaceful pastoral poem in music draws to its close. It was the last important work of the aged Haydn, but it has all the charm and freshness of youth.

SYMPHONY No. I (B. & H.), IN E FLAT

1. ADAGIO. ALLEGRO CON SPIRITO.
2. ANDANTE.
3. MINUET.
4. FINALE. PRESTO.

The Symphony in E flat was composed in 1795, and is the eighth in the set written for Salomon, and the first of the Breitkopf and Härtel edition. It opens with an adagio, introduced by a roll on the kettle-drum, with the following theme : —

'Cello, Bass, and Fagotto.
Adagio.

This broad and sombre melody gives the key to the whole work, and shows us the composer in a somewhat serious mood. It ends in a unison phrase in C minor, in a half-mysterious way on G, the fifth of the chord. Then enters the Allegro con spirito, in $\frac{6}{8}$ time, with the following theme : —

The half-step in the first group, forced in the repetition by an accidental, keeps the otherwise humorous theme within bounds ; and the sforzando strokes, as well as the fortissimo unison passage at the end of the first part, show how seriously the master took his work. The second part is worked up in strict compliance with the sonata form, and displays Haydn's mastery in counterpoint. After a

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hold, the basses take up the melody of the opening adagio, pressed into the new mould of the $\frac{6}{8}$ tempo. This middle movement is again interrupted by a hold, followed by the working-out of the second theme and closing on the dominant seventh chord and a grand pause, after which the first part is repeated. At the half-cadence the opening adagio unexpectedly enters with its solemn roll of the drum and deep-toned melody, followed by a short coda, allegro. This procedure shows how serious the man who wrote the Children's Symphony could be when in the mood.

The andante, in C minor, $\frac{2}{4}$ time, opens with the following melody : —



The first bar, with its C, E flat, F sharp, has a vein of inexpressibly sad loveliness, which also pervades the whole song, as it may be called. When in the third part, or the Maggiore in C major, the sky brightens, it is interesting to see how simply the composer accomplishes his purpose by filling up the third, C, E, and enlivening the rhythm in this way : —



The Minore and the Maggiore are then repeated in the form of variations, exquisitely worked out. The third variation, in C minor, is scored for full orchestra, and is one of the many examples we find in Haydn which show that the minor mood or minor key was for him rather the expression of the grand and heroic than of sadness or sorrow.

The coda in its simplicity, however, shows the sad under-current of his thought while writing this lovely Andante, although the close is in the major key.

The Minuet, with the following theme, —

reaches far higher than the dance form, and its working-up in the second part is unusually rich in harmonic treatment. The Trio contains the flowing legato figures which Haydn so often used to offset the broken rhythm and skipping melody of the minuet proper.

The Finale, in E flat, is founded on the following theme, with underlying figure for horns, as marked :

It is broad in treatment, and often reminds us of Mozart. The whole movement is symphonic in character, and shows little of the playfulness we are wont to look for in Haydn's compositions.

SYMPHONY No. 2 (B. & H.), IN D MAJOR

1. ADAGIO. ALLEGRO.
2. ANDANTE.
3. MINUET.
4. FINALE. ALLEGRO SPIRITO SO.

The Symphony in D major — No. 7 of the Salomon set ; No. 2, Breitkopf and Härtel — was written in 1795. It has the usual Adagio introduction, in D minor, with a theme as weighty and bold as anything we admire in Beethoven, closing on the dominant pianissimo and leading into the Allegro with the following theme : —

Allegro.

The second theme of the first movement, in the key of A, appears only once. In the working-up of the second part, the composer utilizes the four quarter-beats followed by two half-notes, given above, as a separate motive, which by its more decisive character imparts to the whole movement a certain brusqueness and force.

The Andante, in G major, $\frac{2}{4}$ time, is based on the following lovely song written in a popular vein, —

Andante.

and treated in the form of variations ; not, however, in the usual strict manner, but interspersed with significant and deeply effective intermezzos, showing with what perfect freedom the genius of the master soared above conventional forms. The second part of the melody proceeds with the following tuneful counterpoint, using the opening bars of the Andante for an accompaniment : —



The Minuet, in D major, is energetic in character, owing to its peculiar accentuation, as well as strong harmony, and yet preserves the humor and piquancy of the master's most favorite movements in a wonderful degree. The Trio has the same character, in its contrast to the Minuet proper, as that in the E flat symphony.

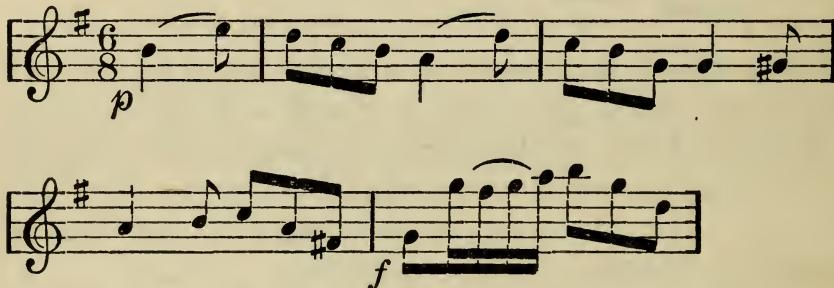
The Finale, in D major, Allegro spiritoso, has a flavor of country life and its enjoyments. It begins on a pedal bass for horns and 'cellos, over which runs the most natural, simple song, a happy-go-lucky air, — which however gives free play to the master's art in counterpoint. We select only a few bars in which he combines three melodies over a pedal point in the most masterly manner : —



SYMPHONY No. 6 (B. & H.), IN G MAJOR (SURPRISE)

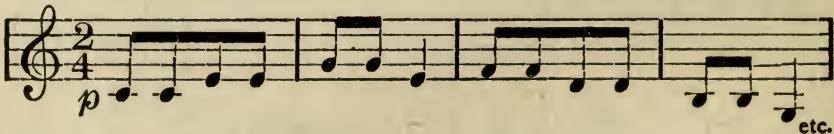
- | | |
|--------------------------|---------------------------|
| 1. ADAGIO. VIVACE ASSAI. | 3. MINUET. |
| 2. ANDANTE. | 4. FINALE. ALLEGRO MOLTO. |

The Symphony in G major, popularly known as "The Surprise," — No. 3 of the Salomon set; No. 6, Breitkopf and Härtel, — was written in 1791. It has a short introductory Adagio, in which an unusual number of chromatics are employed, leading at once into the main Vivace assai, $\frac{2}{8}$ time, with the following for the first theme: —



Daintily as it steps in, it soon develops into the full rush of life, beginning at the figure of sixteenth, the working up of the theme, however, being chiefly based on a group of eighth notes at the beginning.

The Andante, in C major, the movement which gave the name of "Surprise" to the symphony, is based on this exceedingly simple melody, moving through the intervals of the chord: —

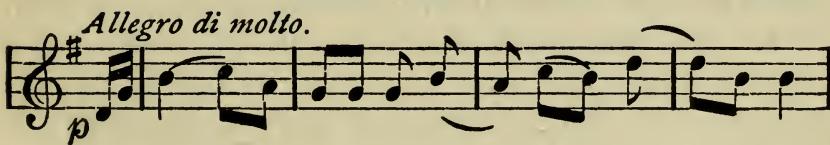


It opens piano, is repeated pianissimo, and closes with an unexpected crash of the whole orchestra. Here we

have the genial "Papa Haydn," who enjoyed a joke, and when in the humor for it did not think it beneath his dignity "to score" the joke; for to a friend, who was visiting him when writing the Andante, he remarked: "That's sure to make the ladies jump;" and his waggish purpose has been secured to this day. The theme is carried out in his favorite form of variations, and the movement closes with a pedal point giving the opening phrase and dying away in a pianissimo.

The Minuet seems the natural sequence of this extremely simple Andante. The sweep of the violins in the last two measures of the first part is made the motive for the second part, which is used in canon form between the violins and basses and connected with the trio, written in the usual manner.

The last movement, Allegro molto, in G major, $\frac{2}{4}$ time, has this happy theme for its foundation :



The piquancy of its phrasing is in the master's happiest vein, and although worked out with less display of science than some of his other finales, it gathers new interest by the rushing violin figures that are used quite lavishly and fully sustain its joyful character. Haydn also introduces some finely conceived harmonic surprises, when he follows a half-cadence on D major with the quarter strokes on C natural, pianissimo, as well as rhythmic, by the introduction of a grand pause, which he uses twice.

SYMPHONY No. 9 (B. & H.), IN C MINOR

1. ALLEGRO.

2. ANDANTE.

3. MINUET.

4. FINALE. VIVACE.

The Symphony in C minor—No. 5 of the Salomon set; Breitkopf and Härtel, No. 9—opens at once with an Allegro in common time :



The bold steps at the opening and the march-like rhythm of the third and fourth measures, although subdued in a dynamic sense, and never used in a military mood, give the movement a certain crispness which is effectively offset by the second theme :



This is followed by scale runs in triplets, that alternate between the higher and lower instrumental groups and well preserve the strong character of the otherwise short movement. Though brief, it is especially interesting as showing plainly the influence of the younger master, Mozart, and at times reminds us of the latter's C minor Fantasie.

The Andante cantabile, in E flat, in its idyllic theme —

Andante.

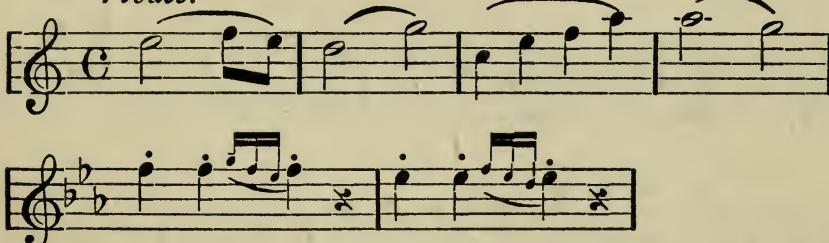
betrays the composer of "With verdure clad," and vies with that well-known melody in sweetness. It is worked out in a number of variations, among which the one in E flat minor is especially noticeable.

The Minuet is one of the popular concert numbers, and is a masterly specimen of grace and refined humor, combined with the stateliness of the old-fashioned dance. Its theme is the following :



The trio varies from many of the previous ones in that the movement of eighth notes appears staccato throughout, and is given to the 'cellos, the violins only marking the rhythm.

The Finale vivace, in C major, is rich in the treatment of counterpoint and fugue ; but a glance at the leading theme —

Vivace.

will show at once that we have nothing to fear in the way of dry or heavy music. The general treatment reminds us of his earlier symphonies, but much of it also shows the influence of Mozart.

SYMPHONY No. 11 (B. & H.), IN G MAJOR (MILITARY)

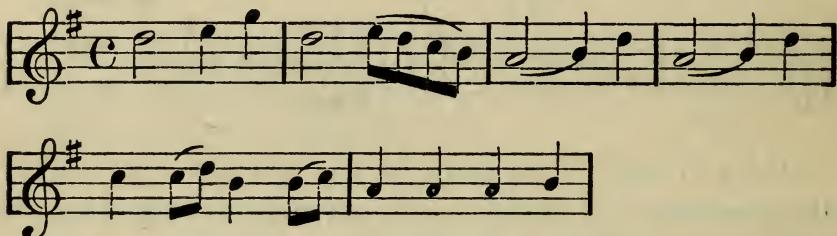
1. LARGO. ALLEGRO.

2. ALLEGRETTO.

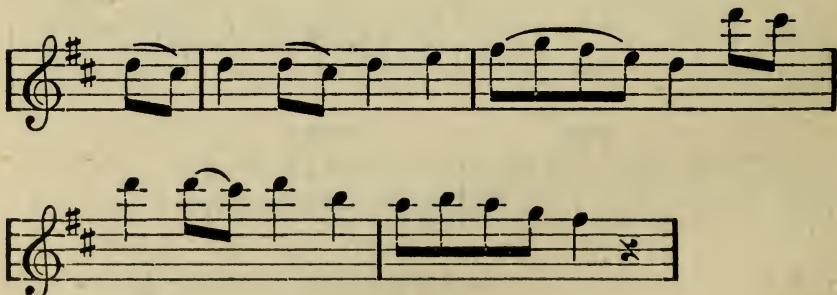
3. MINUET.

4. FINALE. PRESTO.

The Symphony in G major — No. 12 of the Salomon set, and No. 11 of the Breitkopf and Härtel edition — was written in 1794. It opens with a slow movement of broad and even pathetic character, closing on the dominant chord with a hold. The first movement proper, Allegro, starts in with the following theme, given out by the flutes and oboes :



and is repeated in ever new instrumental combinations, leading into a play of questions and answers between wind and string instruments, which Haydn's successors have made use of so often. After the half-cadence, the second theme —



enters piano. In spirit it is a lively march, and although at its first appearance it is quite subdued, the staccato

marks relieve any uncertainty as to its meaning. The working-up in the second part relies chiefly on this second theme; and when the double-basses take it up, it rises to its full importance. The greater length of the movement, its ingenious harmonic treatment, the stubborn character in the sforzando strokes after the second theme appears fortissimo, the crisp staccato scales in broken thirds in the violins, stamp this Allegro as one of the most important the master has left us, and establish his fame as the worthy predecessor of Beethoven.

The Allegretto, in C major, which here takes the place of the usual Andante, has given to this symphony the name of "The Military" and is based on an old French romanza :



In its treatment of interchanging instrumental groups, and in its quiet yet cheerful movement, it sounds like the last farewells of soldiers as they take leave of their beloved homes. Haydn displays a wonderful mastery in the dynamic treatment, which in this movement serves almost exclusively to bring out the ever-changing character of the theme. After several repeats, the trumpets sound the signal for falling into line, and with a few strong chords in the key of A flat, the march is resumed. Observe also the masterly use which the composer has made of the drums, cymbals, and triangle, in the various repeats of this simple theme, relying almost entirely on the tone-colors of the different orchestral instruments and their combination for the maintaining of the interest in the simple march theme.

The Minuet, moderato, in its form comes nearer the dance minuet in graceful groups of violin figures than any

we have considered; while the trio is worked up in a more distinct character than usual, and with its dotted rhythm remains nearer the original dance than the legato trios of former symphonies.

The last movement, *Presto*, in $\frac{6}{8}$ time, is in Haydn's happiest vein. Its theme —



is playful and charming, and the whole Finale, although not devoid of more forcible intermezzos, broken by unexpected pauses and elaborate treatment in harmonic changes, moves along in a happy and natural manner, while in conciseness of expression it is a model of brevity.

SYMPHONY NO. 12 (B. & H.), IN B FLAT

1. LARGO. ALLEGRO.
2. ADAGIO.

3. MINUET.
4. FINALE. PRESTO.

The Symphony in B flat, written in 1794, is the ninth in the Salomon set, and No. 12 of the Breitkopf and Härtel edition. A short *Largo* opens pompously with a hold on the keynote, followed by a phrase for wind instruments reflecting the sadness of the whole Introduction.

The first movement, *Allegro vivace*, brings in the main theme —

Allegro.

at once fortissimo by the whole orchestra, and reversing the order to repeat, appears as a piano phrase. This is followed by a lively figure for violins through sixteen measures, working up into a fine crescendo fortissimo that reaches its climax on a whole note on A in unison, and with the grand pause following prepares the entrance of the second theme in A major, as follows: —

The musical score consists of two staves. The top staff begins with a forte dynamic (ff) and a whole note on A. The bottom staff begins with a piano dynamic (p) and a half note on G. Both staves are in common time and key signature of one flat.

This, with several other shorter themes, furnishes the material for the working-up of the second part, and shows the composer's extraordinary power of invention and combination. The whole scheme is broader than usual. The rhythmic, harmonic, and dynamic changes form a picture of real life pulsating with vital force, and this symphony, Haydn's last tribute to his friend Salomon, was by no means the least of the series.

The Adagio in F major, $\frac{3}{4}$ time, is comparatively short, and has Italian touches of elegance in the rich ornamentation with which the melody is embellished. In character it leaves the popular vein which Haydn's slow movements generally show, and leans more toward the elegiac and sentimental.

The Minuet, although its first part inclines toward the dance form, assumes a style of its own by the stubborn assertion of a group of three notes in repeat, leading to a hold, after which a playful treatment of the same motive

brings us back to the original theme. The trio also differs from many of Haydn's, its rocking movement and tender chromatics reminding us of Schubert.

The Finale, in B flat, *Presto*, $\frac{2}{4}$ time, opens with the following gay song,—



which flows along without interruption, for even the occasional attempts at stubbornness have an undercurrent of jollity. The composer's fancy for the humorous and playful side of life finds free swing in this Finale. Syncopations, pianissimo staccatos, unexpected pauses, clashes of the full orchestra, sudden transitions of key, the playful use of parts of a motive, etc., combine in making a picture of happiness and joyous life which is all the more extraordinary when we consider that Haydn wrote this work in his sixty-second year.

HOFMANN

1842 - 1902

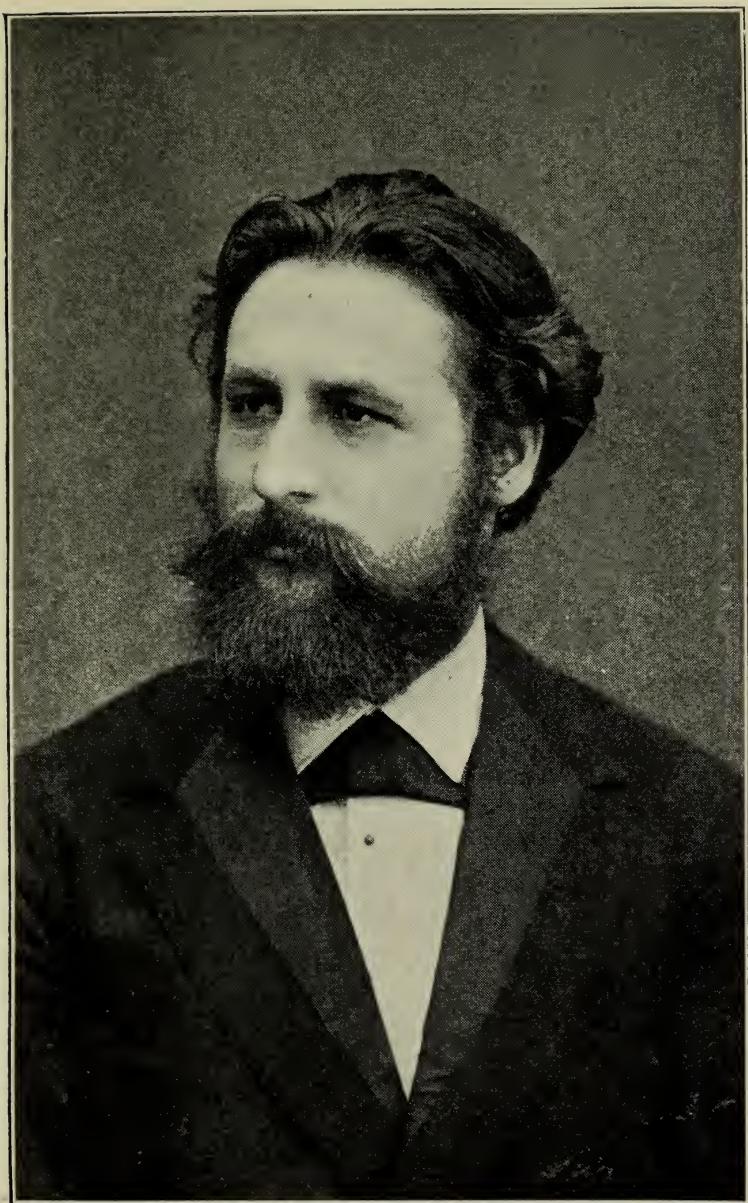
MELUSINA

THE beautiful story of Melusina has always had an attraction for artists and musicians. The version which Hofmann uses in his cantata entitled "The Fable of the Fair Melusina," written in 1875, runs as follows: Melusina, the nymph of a fountain in the Bressilian forest, and Count Raymond have fallen in love with each other. They declare their passion in the presence of her nymphs, and plight their troth. Melusina engages to be his dutiful wife the first six days of the week, but makes Raymond promise never to inquire or seek to discover what she does on the seventh, which, she assures him, shall "never see her stray from the path of duty." On that day she must assume her original form, half fish and half woman, and bathe with her nymphs. Raymond promises, calls his hunters, introduces his bride to them, and the wedding *cortège* moves joyfully on to the castle. In the second part Raymond's mother, Clotilda, and her brother, Sintram, intrigue against Melusina. They denounce her as a witch, and the accusation seems to be justified by a drought which has fallen upon the land since the marriage. The suffering people loudly clamor for the surrender of the "foul witch." After long resistance Raymond is induced to break into the bathing-house which he had erected over the fountain. Melusina and her nymphs, surprised by him, call upon the king of the water-spirits

to avenge his treason. The king appears and consigns him to death. Seized with pity, Melusina intercedes for him, and the king agrees to spare his life upon condition that they shall separate. Raymond once more embraces her, neither of them knowing that it will be fatal to him, dies in her arms, and the sorrowing Melusina returns to the flood.

The prologue describes Melusina's fountain, and contains a leading motive which characterizes Raymond. The chorus part is romantic in its style, and set to a graceful, poetical accompaniment. The opening number introduces Melusina and her nymphs in a chorus extolling their watery abode ("For the flood is life-giving"). In the second number she describes the passion she feels when thinking of Raymond. The song is interrupted by horn signals indicating the approach of her lover and his hunters, who join in a fresh, vigorous hunting-song and then disperse. In the fourth number Raymond gives expression to his love for Melusina, followed by a fervid duet between them, in which the lovers interchange vows of constancy. The sixth number, describing their engagement in presence of the nymphs, and concluding with a stirring chorus of nymphs and hunters, closes the first part.

The second part begins with a theme from the love-duet, followed by a significant theme in the minor, ominous of approaching danger. In the eighth number the people clamor in furious chorus for the witch. In the ninth, a trio and chorus, Clotilda warns her son of the misery he has brought upon his house and people, and urges him to discover what his wife does on the seventh day. The next number introduces Melusina and her nymphs in the bath, the former singing a plaintive song ("Love is freighted with sorrow and care"). A noise is heard at the gate, and the nymphs join in a



HEINRICH HOFMANN

chorus in canon form ("Hark ! hark ! Who has come to watch ?"). As Raymond appears, the scene grows dramatic. The king of the water-spirits is summoned ; but before he rises from the water, Melusina, in melodious recitative, laments her lover's treason. The scene culminates in the sentence, "Let death be his lot." He is spared by her intercession, but she is commanded to return to the flood. Raymond appeals for forgiveness, and a part of the love-duet is repeated. The final embrace is fatal to him, and he dies in her arms. The chorus repeats the melody of the opening number ("For the flood is life-giving"), and she bids her dead lover a last farewell, and disappears with the nymphs and water-spirits, singing, "Forget with the dwellers on earth all earthly woe." The epilogue is substantially the same as the prologue.

THE FRITHJOF SYMPHONY. OP. 22

1. ALLEGRO CON FUOCO. (Frithjof and Ingeborg.)
2. ADAGIO MA NON TROPPO. (Ingeborg's Lament.)
3. ALLEGRO MODERATO. VIVACE. (Elves of Light and Frost Giants.)
4. FINALE. (Frithjof's Return.)

The Frithjof Symphony, the first of Hofmann's larger compositions to attract public attention, was written in 1874. Its subject, as its title indicates, is taken from the cantos of Bishop Tegnér's well-known "Frithjof's Saga," describing the banishment of Frithjof, son of Thorstein, by the brothers of Ingeborg, daughter of King Bele, with whom the Norse hero was in love ; her lament for him by the seashore ; and his return in his good ship "Ellida."

The opening Allegro, "Frithjof and Ingeborg," has genuine dramatic strength and color, notwithstanding its

adherence to form. The hero and heroine are represented in the two leading subjects by motives in the Wagner style, introduced respectively by the clarinet and oboe, and returning again in the Finale of the symphony. One of these themes is vigorous and fiery in its nature, the other sweet, gracious, and tender. As solos with charming string accompaniments, they may be identified with the two lovers; and in duet form alternating with energetic string passages, the composer evidently intended a genuine love-dialogue.

The second movement, an Adagio, called "Ingeborg's Lament," is plaintive and sad in character, and represents the sorrowing maiden walking by the seashore and gazing out wistfully over the deep, sighing for the return of Frithjof in "Ellida," and lamenting that death may come to her before he sails back again from the South, whither her brothers have driven him. The working-up of this movement is very short, but before it closes there is a notable subject given out by the trombones strongly resembling Siegfried's motive in Wagner's Nibelungen Trilogy.

The third movement, an Allegro, entitled "Elves of Light and Frost Giants," is in reality an episode or intermezzo in scherzo form, and thoroughly northern in its color. The "light elves" are introduced in a dainty, delicate theme, strongly suggestive of Mendelssohn, to whom the fairy world in music belongs of right. The "frost giants" come in with a resonant and blustering theme which is in reality a dance of the wildest character. The elves' theme is then repeated, and the movement comes to an end after a most fascinating display of color and fancy in tones.

The Finale is animated, exultant, and triumphant throughout. Its character is at once indicated by the joyous calls of the horns and the answering strains of the

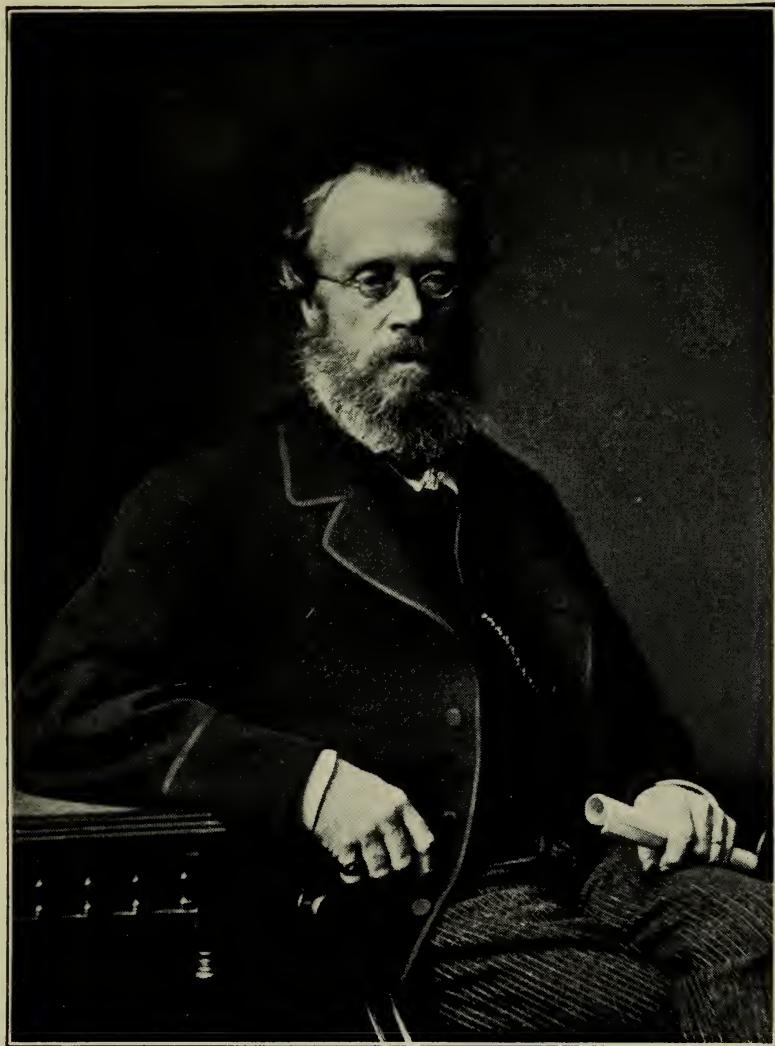
violins, betokening festivity. The latter at last give out a joyful theme announcing the return of the victorious hero. The second theme is equally exultant, and is followed by Ingeborg's theme from the first movement, not only binding the symphony together and preserving its unity, but, as may well be imagined, representing the reunion of the lovers.

LESLIE

1822 - 1896

HOLYROOD

"**H**OLOYROOD" was written in 1861, and was first produced in February of that year at St. James's Hall, London. Leslie's collaborator was the accomplished scholar Chorley, who has certainly prepared one of the most refined and attractive librettos ever furnished a composer. The story represents an episode during the period of Queen Mary's innocent life, overshadowed in the close by the dismal prophecy of the terrible fate so rapidly approaching her. The characters are Queen Mary, soprano; Mary Beatoun (Beton), her maid of honor, contralto; Rizzio, the ill-fated minstrel, tenor; and John Knox, bass. The scene is laid in a court of the palace of Holyrood, and introduces a coterie of the court ladies and gentlemen engaged in a revel. In the midst of the pleasure, however, the Queen moves pensively about, as if her thoughts were far away. Her favorite maid tries in vain to rouse her from her melancholy with a Scotch ballad. The minstrel Rizzio is then urged to try his skill. He takes his lute and sings an Italian canzonet which has the desired effect. The sensuous music of the South diverts her. She expresses her delight, and seizing his lute sings her new joy in a French romance. It is interrupted by a Puritan psalm of warning heard outside. The revellers seek to drown it; but it grows in power, and only ceases when the leader, John Knox, enters with stern and



H. D. LESLIE

forbidding countenance. The Queen is angry at first, but bids him welcome provided his mission is a kindly one. He answers with a warning. As he has the gift of prophecy, she orders him to read her future. After the bridal, the murder of the bridegroom ; after the murder, battle ; after the battle, prison ; after the prison, the scaffold, is the tragic fate he foresees. The enraged courtiers call for his arrest and punishment, but the light-hearted Queen bids him go free.

The cantata opens with a chorus for female voices in three divisions, with a contralto solo, in the Scotch style ("The mavis carols in the shaw"). After a short recitative passage in which Mary Beatoun appeals to the revellers to lure the Queen from her loneliness, and their reply ("O lady, never sit alone"), the maid sings a sombre but engaging Scotch ballad ("There once was a maiden in Melrose town"). As might have been expected, this mournful ditty fails to rouse the Queen from her melancholy, whereupon Rizzio takes his lute and sings the canzonet ("Calla stagion novella"), a slow and graceful movement, closing with a sensuous allegro, written in the genuine Italian style, though rather Verdi-ish for the times of Rizzio. The canzonet has the desired effect, and is followed by a delightful French romance, sung by the Queen, in which a tender minor theme is set off against a fascinating waltz melody, closing with a brilliant Finale ("In my pleasant land of France"). At the close of the pretty romance the revel begins with a stately minuet and vocal trio ("Fal, lal, la") for the Queen, Mary Beatoun, and Rizzio. It is interrupted by the unison psalm-tune of the Puritans, a stern, severe old melody set to a "moving bass" accompaniment ("O thou who sittest on the throne"). There is a temporary pause in the revel, but at the Queen's command it is resumed with a quick-step introduced by the pipes and full of the genuine Scotch

spirit and bustle, the "Fal lal" trio and chorus still accompanying it. It is interrupted afresh by a repetition of the psalm ("A hand of fire was on the wall"), after which John Knox enters. With his entrance the gay music closes and the work assumes a gloomy, tragic cast as the dialogue proceeds and the terrible incidents of the prophecy are unfolded. It is a relief when they join in a hopeful duet ("E'en if earth should wholly fail me") which is quiet and melodious. It leads to the Queen's farewell, a quaintly written bit, with an old-fashioned cadenza, followed by the final chorus, which takes up a theme in the same joyous spirit as the opening one ("Hence with evil omen").

LISZT

1811 - 1886

THE BELLS OF STRASBURG

“DIE Glocken des Strassburger Munsters” (“The Bells of Strasburg Cathedral”) was written in 1874, and is dedicated to the poet Longfellow, from whose “Golden Legend” the composer took his theme for musical treatment. The cantata, however, deals simply with the prologue, describing the futile attempt of Lucifer and the Powers of the Air to tear down the cross of the Strasburg Cathedral during the night storm. It was a subject peculiarly attractive to Liszt, as it offered him free scope for his fancies and unlimited opportunity for the display of his unique and sometimes eccentric orchestration. The work is written for barytone solo and mixed chorus, and is divided into two parts,—a short prelude which is entitled “Excelsior,” andante maestoso, and in which this word is several times repeated by the chorus with gradually increasing power from piano to fortissimo; and “The Bells,” which comprises the principal part of the work.

The second part opens with a massive introduction in which the bells, horns, and trumpets play an important part, leading up to the furious invocation of Lucifer (“Hasten! Hasten! O ye spirits!”). Without a break comes the response of the spirits, first and second sopranos, altos, and tenors (“Oh, we cannot, for around it”), followed by the Latin chant of the bells sung by tenors and basses, with a soft tremolo accompaniment (“Laudo Deum verum!”). Again with increasing power Lucifer shouts his command (“Lower! Lower! Hover downward!”).

As before, the chorus responds in a sweet, harmonious strain ("All thy thunders here are harmless"), again followed by the slow and sonorous chant of the bells ("Defunctos ploro!"). Lucifer reiterates his command with constantly increasing energy ("Shake the casements"). In its response this time the chorus is full of energy and impetuosity as it shouts with great power, "Oh, we cannot! the Archangel Michael flames from every window." The chant of the bells is now taken by the basses alone ("Funera plango!"). Lucifer makes his last appeal with all the strength that voice and orchestra can reach ("Aim your lightnings"). In the choral response ("The Apostles and the martyrs wrapped in mantles") the sopranos and altos are in unison, making with the first and second tenors a splendid effect. For the last time the first and second basses sing the chant of the bells ("Excito lentos!"). With no abatement of vigor the baffled Lucifer sounds his signal for retreat, and the voices reply, sopranos and altos in unison ("Onward! onward! With the night-wind.") As the voices die away, choir, organ, and orchestra join with majestic effect in the intonation of the Gregorian chant ("Nocte surgentes").

The cantata shows Liszt's talent rather than his genius. It is a wonderful mosaic-work of fancies, rather than an original, studied composition with definite purpose. Its motives, while not inspired, are finely conceived, and are presented not only gracefully, but in keeping with the spirituality of the subject.

THE LEGEND OF THE HOLY ELIZABETH

The oratorio, "Legend of the Holy Elizabeth," was written in 1864, and first produced August 15, 1865, upon the occasion of the twenty-fifth anniversary of the Conservatory of Pesth-Ofen. The text is by Otto Roquette, and

was inspired by Moritz von Schwind's frescos at the Wartburg representing scenes in the life of the saint.

The characters introduced in the oratorio are Saint Elizabeth, Landgrave Ludwig, Landgrave Hermann, Landgravine Sophie, a Hungarian Magnate, the Seneschal, and the Emperor Frederick II. The last three roles are usually assigned to Ludwig, thus reducing the number of solo-singers to four. The work is laid out in two parts, each having three scenes corresponding in subjects with Von Schwind's six frescos. The first describes the arrival of Elizabeth at the Wartburg, and the welcome she receives. In the second she is married, and her husband, Ludwig, has succeeded to the throne. His devotion to knight-errantry leads him from home. During his absence a famine breaks out, and Elizabeth in her devotion to the sufferers impoverishes herself and incurs the wrath of her mother-in-law, the Landgravine Sophie. While carrying a basket of bread and wine one day to the victims of the scourge, she is met by her husband, who has unexpectedly returned. Amazed at the absence of her attendants, he questions her, and she excuses herself with the plea that she has been gathering flowers. Doubting the truth of her statement, he snatches the basket from her. She confesses her falsehood; but upon examining the basket it is found to be full of roses. The Lord has performed a miracle. Overcome with remorse for doubting her, Ludwig begs her forgiveness, and the two join in prayer that the Lord may continue His goodness to them. The third scene opens at Schmalkald, on the borders of Thuringia, where Ludwig has assembled his knights and nobles who are to accompany him to the Holy Land. They declare their allegiance to Ludwig as their leader, and he calls upon them also to swear fealty to his wife. After a sad farewell Ludwig rides away at the head of his Crusaders. The fourth scene opens with the news of Ludwig's death. The

Landgravine claims the castle as her inheritance, compels Elizabeth to abandon the regency, and drives her out in the midst of a furious storm. In the fifth scene we find her at a hospital which she has founded, and, notwithstanding her own troubles and sufferings, still ministering to others in like affliction. This scene closes with her death, and in the last we have the ceremonies of her canonization at Marpurg.

The first scene opens with a long orchestral introduction, working up to a powerful climax, and based mainly upon a theme from the old church service, which is Elizabeth's motive, and is frequently heard throughout the work. An animated prelude which follows it introduces the opening chorus ("Welcome the bride"). A brief solo by Landgrave Hermann ("Welcome, my little daughter") and another of a national character by the Hungarian Magnate attending the bride intervene, and again the chorus break out in noisy welcome. After a dignified solo by Hermann and a brief dialogue between Ludwig and Elizabeth, a light, graceful allegretto ensues, leading up to a children's chorus ("Merriest games with thee would we play"), which is delightfully fresh and joyous in its character. At its close the chorus of welcome resumes, and the scene ends with a ritornelle of a plaintive kind, foreboding the sorrow which is fast approaching.

The second scene, after a short prelude, opens with Ludwig's hunting-song ("From the mists of the valleys"), which is written in the conventional style of songs of this class, although it has two distinct movements in strong contrast. As he meets Elizabeth, a dialogue ensues, including the scene of the rose miracle, leading up to a brief chorus ("The Lord has done a wonder"), and followed by an impressive duet in church style ("Him we worship and praise this day"). The scene closes with an ensemble, a duet with full choral harmony, worked up with constantly

increasing power and set to an accompaniment full of rich color and brilliant effect.

The third scene opens with the song of the Crusaders, an impetuous and brilliant chorus ("In Palestine, the Holy Land"), the accompaniment to which is an independent march movement. The stately rhythm is followed by a solo by the Landgrave, bidding farewell to Elizabeth and appealing to his subjects to be loyal to her. The chorus replies in a short number, based upon the Hungarian melody which has already been heard. Elizabeth follows with a tender but passionate appeal to her husband ("Oh, tarry! oh, shorten not the hour"), leading to a solo ("With grief my spirit wrestles"), which is full of the pain of parting. A long dialogue follows between them, interrupted here and there by the strains of the Crusaders, in which finally the whole chorus join with great power in a martial but sorrowful style. As it comes to a close, the orchestra breaks out into the Crusaders' March, the time gradually accelerating as well as the force, until it reaches a tremendous climax. The chorus once more resumes its shout of jubilee, and the brilliant scene comes to an end.

In the fourth scene a slow and mournful movement, followed by an allegro ominous and agitated in style, introduces the Landgravine Sophie, the evil genius of the Wartburg. The tidings of the death of Ludwig have come, and with fierce declamation she orders Elizabeth away from the castle. The latter replies in an aria ("Oh, day of mourning, day of sorrow!") marked by sorrowful lamentation. Sophie again hurls her imprecations, and a dramatic dialogue ensues, which takes the trio form as the reluctant Seneschal consents to enforce the cruel order. Once more Elizabeth tenderly appeals to her in the aria ("Thou too art a mother"). Sophie impatiently and fiercely exclaims, "No longer tarry!" The scene comes to an end with Elizabeth's lament as she goes out into the storm,

which is vividly described in an orchestral movement, interspersed with vocal solos.

The fifth scene opens with a long declamatory solo by Elizabeth, in which she recalls the dream of childhood,— closing with an orchestral movement of the same general character. It is followed by the full chorus (“Here ‘neath the roof of want”), which after a few bars is taken by the sopranos and altos separately, closing with chorus again and soprano solo (“Elizabeth, thou holy one”). The death-scene follows (“This is no earthly night”). Her last words (“Unto mine end thy love has led me”) are set to music full of pathos, and as she expires, the instrumentation dies away in peaceful, tranquil strains. A semi-chorus (“The pain is over”) closes the sad scene, the ritornelle at the end being made still more effective by the harps, which give it a celestial character.

The last scene opens with an interlude which gathers up all the motives of the oratorio,— the Pilgrim’s Song, the Crusaders’ March, the Church Song, and the Hungarian Air,— and weaves them into a rich and varied texture for full orchestra, bells, and drums, forming the funeral song of the sainted Elizabeth. It is followed by a solo from the Emperor (“I see assembled round the throne”), — a slow and dignified air, leading to the great ensemble closing the work, and descriptive of the canonization of Elizabeth. It begins as an antiphonal chorus (“Mid tears and solemn mourning”), the female chorus answering the male and closing in unison. Once more the Crusaders’ March is heard in the orchestra as the knights sing (“O Thou whose life-blood streamed”). The church choir sings the chorale (“Decorata novo flore”), the Hungarian and German bishops intone their benedictions, and then all join in the powerful and broadly harmonious hymn (“Tu pro nobis mater pia”), closing with a sonorous and majestic “Amen.”

LES PRÉLUDES¹

"What is our life but a succession of preludes to that unknown song whose first solemn note is sounded by death? Love is the enchanted dawn of every heart, but what mortal is there, over whose first joys and happiness does not break some storm, dispelling with its icy breath his fanciful illusions, and shattering his altar? What soul thus cruelly wounded does not at times try to dream away the recollection of such storms in the solitude of country life? And yet man, it seems, is not able to bear the languid rest on Nature's bosom, and when the trumpet sounds the signal of danger, he hastens to join his comrades, no matter what the cause that calls him to arms. He rushes into the thickest of the fight, and amid the uproar of the battle regains confidence in himself and his powers."

This quotation from Lamartine's "Méditations Poétiques" prefaces the score to the "Préludes," and serves as a guide to the meaning of the composition. As this work is heard, perhaps, more often than any of the other symphonic poems, and also displays Liszt's manner of thematic treatment in as clear and intelligible a way as any, we will undertake to point out to the reader the many-sided uses in which a simple motive can be employed, and will attempt it in such a way as to make it intelligible to the lay reader. The "Préludes" is based on two themes, and we present them with their variations in two groups, A and B:—



¹ The six symphonic poems by Liszt selected for analysis are those most likely to be heard in the concert-room. The remaining seven are "Héroïde funèbre"; "Hungaria"; "Berg symphonie"; "Orpheus"; "Die Ideale"; "Hamlet"; and "Vonder Wiege bis zum Grabe" ("From the Cradle to the Grave").

Basses.

A pp arco.

pizz. pp

Trombones.

C: 2 8 ff sf etc. 3

Violins.

Espressivo cantando.

Wind instruments.

C ff etc. 4

Oboe.

Dolce espressivo.

Horns and Trumpets.

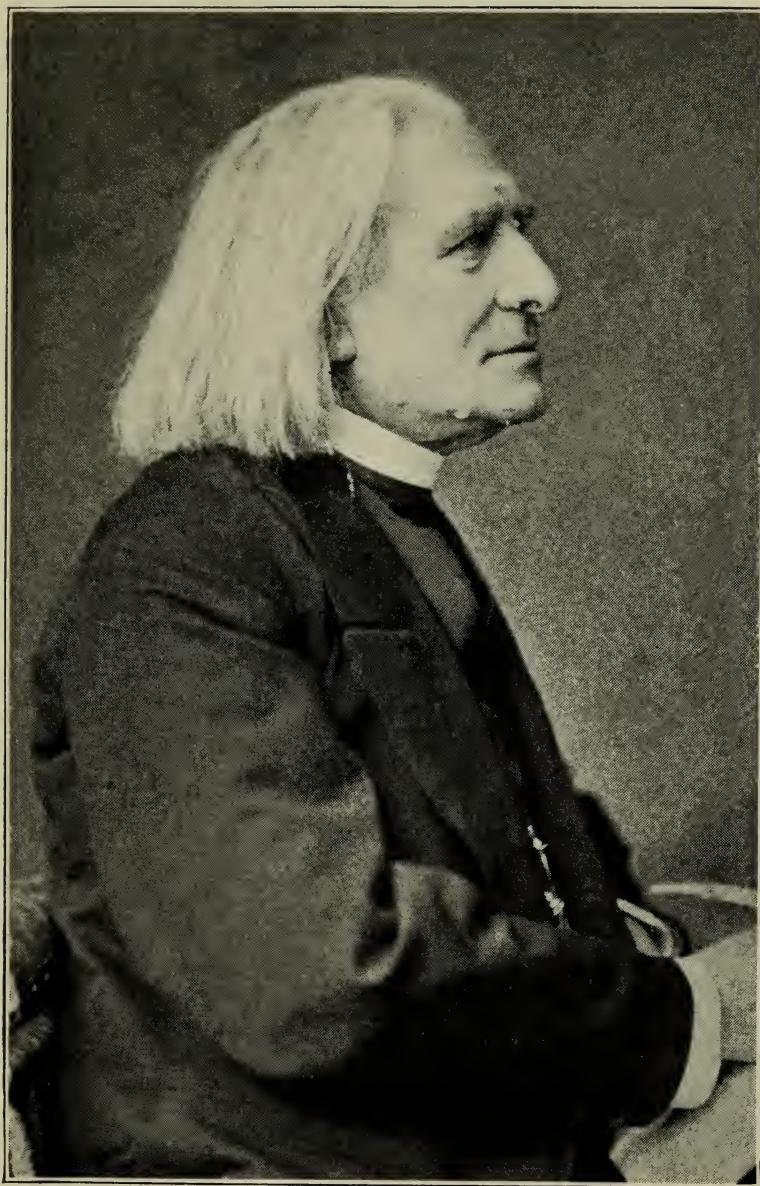
Horns.
B A moroso cantando.

Given a number of intervals at 1, by playing the eight lines through, or humming them, the reader will at once see that although they appear in very different shapes they contain essentially the same notes. The line 2 opens the composition pizzicato pianissimo by the double basses with mysterious effect, hinting at the "unknown song." The theme is then enlarged and repeated on D, running finally into a dominant chord on G, and working up in a grand crescendo to the fortissimo outbreak at 3, in which all the bass instruments carry the melody as given above, repeated with different harmonies and with ever-increasing force, until it appears after a rapid decrescendo in a l'istesso tempo in the violins, as at 4. The accompaniment of the phrase in this form is very beautiful. The violins connect or lead into the different repeats with a soaring figure, while the basses have a figure somewhat

like the one given at *d*, which appears in that form in the accompaniment of the pastorale. Then follows the stormy period breaking in on life's happy spring. It will not be difficult for the listener to trace the detached portions of the motive, which appear throughout in connection chiefly with chromatic runs and a superabundance of diminished seventh chords. The trumpet motive, in its form as at 5, is also brought in toward the end of that tempestuous passage.

When the skies brighten again, the motive appears in its most charming form as at 6 and 7, with an accompaniment in color and form exceedingly graceful, and flowing naturally into the Allegretto pastorale, which is built up on the motive at *d*, using the same at first with great ingenuity as a leading motive, and bringing out its pastoral character by the skilful use of oboes, clarinets, etc., while later on it is used in connection with the theme *a*, as an accompaniment at times below the melody, as indicated in *c*, *d*, and at times moving above it. The dreamy, swinging motion of the movement is finally interrupted by two abrupt chords, and the Allegro marziale opens with horns and trumpets, as at 8, connecting with the second theme in its martial garb at *c*, and leading in triumphant measures to a repetition of the main theme, as we heard it once at 3, only reënforced with all the resources known to the modern orchestra.

To point out the varied employment of the leading motive by using it only in part or dwelling on its more characteristic intervals, by inverting it, and otherwise, would lead too deeply into technicalities; but enough has been given to show how by change of rhythm and other means of expression an apparently simple succession of intervals can be developed into a tone-poem. In Liszt's orchestral compositions one should always keep the leading motives in mind, as nearly all are written from that standpoint.



FRANZ LISZT

PROMETHEUS

Liszt's cantata "Prometheus," composed in 1850, is based upon the poem of the same name, written by Johann Gottfried von Herder, the court preacher of Weimar. The poem closely follows the well-known legend of Prometheus' punishment for stealing fire from heaven, and his ultimate rescue by Hercules from the vulture which preyed upon his vitals.

In building up his cantata Liszt has introduced several prologues from the poem without music, which serve as narrators explaining the situations, linking and leading up to the musical numbers, which are mainly choral. Thus the opening prologue pictures the sufferings of Prometheus, the crime for which he is forced to endure such a terrible penalty, and the patience, hope, and heroism of the victim. The closing lines introduce the opening chorus of sea-nymphs ("Prometheus, woe to thee!"), for female voices, arranged in double parts, and set to a restless, agitated accompaniment, expressive of fear and despair.

The second prologue, reciting the wrath of Oceanus "on his swift-winged ocean steed," that mortals should have dared to vex his peaceful waters, and the reply of Prometheus that "on the broad earth each place is free to all," introduces the choruses of Tritons and Oceanides. The first is a mixed chorus full of brightness and spirit ("Freedom! afar from land upon the open sea"). Their exultant song is followed by a fascinating melody ("Hail! O Prometheus, hail!") for female chorus, with short but expressive solos for soprano and alto ("When to our waters the golden time shall come"), the number closing with double chorus in full, rich harmony ("Holy and grand and free is the gift of heaven").

Thereupon follows the third prologue, introducing a

chorus of Dryads ("Woe to thee, Prometheus") of the same general character as the opening chorus of sea-nymphs, and containing a dramatic and declamatory alto solo ("Deserted stand God's sacred altars in the old forest"). A dialogue follows between Gæa and Prometheus, in which the latter bravely defends his course. As the Dryads disappear, Prometheus soliloquizes ("This is, in truth, the noblest deed"). A mixed chorus of gleaners follows ("With the lark sweetly singing"), which is graceful and melodious.

In the next prologue Ceres consoles Prometheus, and while she is speaking a shout of gladness rises and Bacchus appears. He smites the rock, and at his touch a bower of grape-vines and ivy boughs interlaces over the head of the Titan and shadows him. This serves to introduce the chorus of vine-dressers ("Hail to the pleasure-giver!"), a lively strain for male voices with an effective solo quartette. As Prometheus resumes his soliloquy, Hermes approaches, leading Pandora, and seeks to allure him from his purpose by her enchantments, but in vain. The voices of the spirits in the lower regions sing a melodramatic chorus ("Woe! woe! the sacred sleep of the dead has been disturbed"). An allegro for orchestra follows, preluding the approach of Hercules, who bends his giant bow and kills the vulture, strikes the fetters off, and bids him "Go hence unto thy mother's throne." The scene introduces the seventh number ("All human foresight wanders in deepest night"), an expressive and stately male chorus with solo quartette.

The last prologue describes the scene at the throne of Themis, the pardon of Prometheus, and her assurance that "Henceforth Olympus smiles upon the earth." Pallas presents him with a veiled figure as the reward of his heroism, "who will bring to thy race the richest blessing, — Truth." The goddess unveils her and declares her

name "Agathea. She brings to man the purest, holiest gift,—Charity." The closing chorus of the Muses follows ("Of all bright thoughts that bloom on earth").

TASSO

The sad fate of the unhappy Italian has furnished Goethe and Byron with the material for great poetical works. Liszt says he was most impressed by the powerful conception of Byron, who introduces Tasso in prison, in a monologue, but could not confine himself to the English poet, as he wanted to portray also his final triumph. Misjudged in life, he secured at his death a glorification of his genius which overwhelmed his lifelong enemies and persecutors. Liszt therefore called his symphonic poem, "*Lamento e Trionfo*," suffering and triumphant vindication being the great contrasts in the life of the poet.

Full of sadness and grief almost beyond endurance, the opening phrase expresses the very soul of Tasso. After its development, an accelerando leads to an Allegro strepitoso, which takes us to the prison of the poet, the harsh chords, although still formed on the triplet figure of the main theme, fairly making us feel the rattling of the chains, while the chromatic steps of the lament appear fortissimo to ever-changing, diminished seventh chords. After a repetition of the Lento, the main theme enters at an Adagio mesto, the melody being given to bass clarinet and 'cellos at first, con sordini, and then repeated by the violins. A new melody then appears for 'cellos and horn, repeated by the violins, which continue with an imploring motive accompanied by descending chromatics, after which the main theme reappears, this time with an instrumentation rich and full, the brasses carrying the melody and changing its character to one of stately festivity, ending

in a recitative embodying the closing motive. An Allegretto in F sharp major follows with a theme representing, as it were, the princess who ensnared the heart of the poet, and which in its further working-up appears in the wind instruments, contrasted with a broader and more sentimental phrase for the strings. This phrase is developed to some length, after which the Allegro strepitoso reënters and closes the Lamento. From here on, the Trionfo claims its rights. The very opening of the Allegro molto con brio, although still built upon the same material, is changed by characteristic instrumentation and appropriate tempos into jubilant triumph. This last part displays in the most brilliant manner the composer's mastery over musical forms, in combining the different themes and motives, and moulding them by his great feeling for tone-color into apparently new forms, startling us throughout by the magic transformation of the lament into glorious triumph, yet all based on the same melodic design.

FESTKLÄNGE

The Allegro mosso con brio, in the key of C major, begins with a martial rhythm given out by the kettle-drums, which is taken up by the horns and other instruments, until, passing through a non-accord, it rests on a second accord of C with the C flat in the basses, and as such is treated in the manner of a cadenza, various devices of scale figures and broken chords furnishing the superstructure. This whole section, repeated a step higher, and closing on a second accord of D, with C in the basses, then runs into an Andante sostenuto, which, after a short passage for the brasses, develops a delicate treatment of a non-accord on G and A, and after eight measures returns into the first tempo, and, with a short modulation, strikes the principal theme, which is worked up to considerable

length, when the rhythm of the Introduction enters in a Coda of eight measures, connecting with an Allegretto un poco mosso, *Tempo di Polacca*, — a dance form which, next to the march, and akin to the stately polonaise, is most appropriate for the expression of a festive scene. Its chief melody closes with a trill cadenza, after which the violins respond with a phrase based on inversion, followed by a livelier figure of a more pronounced polacca character, which appears alternately in the violins and flutes, and which predominates during the rest of the movement, until its return to the *Tempo primo*. The *Allegro mosso con brio* is repeated in more extended form, and with new and enriched orchestration, only to return once more to the *Polacca intermezzo*, treated with similar variations and leading into the last *Allegro* in common time. Utilizing the themes of the march movement and reiterating the more essential motives, it runs into the Coda, which by the free use of the trumpet figure at the very opening and a very forcible ascending motive in the basses brings the composition to a close in truly festive style.

MAZEPPA

“Mazeppa” is the sixth in the list of Liszt’s symphonic poems, and has for its theme the story of the hero of the steppes which has been made familiar by Byron’s poem. Liszt, however, took for the groundwork of his composition the “Mazeppa” of Victor Hugo, who, although following the story as told by Byron, idealizes the incident into an allegory of “the unbridled flight of genius and its final triumph through suffering and adversity.”

The musical treatment is divided into three sections. An *Allegro agitato*, in D minor, illustrates the wild flight of the maddened horse, and the torture, suffering, and despair of Mazeppa. The second movement, a short

Andante, pictures the end of the mad race, the dead steed, the human victim lying in utter misery, his life-blood ebbing slowly, "redder than the maple when spring forces the young leaves." A short interlude leads into the Allegro marziale, in D major ("To him greatness arises from suffering and anguish; the mantle of the hetman will fall upon him, and all will bow before him"). The treatment of the musical themes is similar to that generally employed by Liszt as set forth in the description of "Les Préludes."

After an Introduction of eighteen measures, which starts from an abrupt discord with a passage in triplets for the strings, like the wild tramping of the horse ("They fly through the narrow straits of the valley as storms that force their way through the mountain gorges, like a falling star"), we strike the main theme. It is given out by the basses and trombones, and worked out with great effect. It may be mentioned here that in the first part Liszt, in rushing through diminished seventh chords, makes great use of "violini divisi;" that is, by using as many as six different violin parts, and once as many as eleven, thereby gaining great richness of sound, and at the same time retaining the rushing motion expressive of the fearful ride. A chromatic scale in the basses pressing upward against a trill on C sharp in the violins forms a short counter-theme, and leads to the introduction of the main theme, which has been called the Mazeppa motive proper. In calling attention to the first three steps, repeated by the winds through twelve measures, with the note *gemendo* ("groaning") as a guide for their characteristic expression, we turn to the Andante, only to find the same motive, used this time plaintively, "quasi recitative." During the next twelve measures the step of the sixth continually appears as a fragment of the motive.

The final Allegro marziale enters with a new theme, the

ascending intervals of which form a fine contrast with the drooping character of the Mazeppa motive. An original Cossack tempo in the trio brings the composition to a triumphant close, not, however, without an occasional reminder of the first motive.

HUNNENSCHLACHT

The "Hunnenschlacht" ("The Battle of the Huns") was suggested by Kaulbach's cartoon representing the legend of the battle in mid-air between the spirits of the Huns and of the Romans who had fallen before the walls of their city. The music depicts the war of races and the final triumph of the Christian faith. The opening, Allegro non troppo tempestuoso, in C minor, begins with the low rumbling of kettle-drums, and an ascending motive in which the uncanny step of the minor scale prevails. The 'cellos start, and are soon reënforced by the other strings in unison. The diminished seventh chord, most befitting to the minor scale, is extensively employed in the brasses and farther on in the double basses. At a Più mosso allegro energico assai, these chords in a somewhat altered form are made the chief motive for the first part. After a repetition of the opening theme, the 'cellos and bassoons give out the war-cry, piano, as if in the far distance, to the low rumbling of the drums. The time then changes, and a new rhythmic motive enters, closing with a short sextole figure in the violins which enhances the wild character of the music. During the fray the trombones give out the strains of the chorale, representing the Christian warriors. The war-cry motive resounds through all the wind instruments, while the other themes to which we have drawn attention, in succession or used jointly, keep up the turmoil. Only twice appears a new feature in a succession of scale runs, fortissimo, in unison for the strings. The

peculiar rhythm lends itself well to the increasing stormy character. The fortissimos grow into double fortissimos, the agitato into a furioso, until all the forces are engaged, and enter with the whole weight of the orchestra on the Andante, in E flat, the chord being held by the higher instruments, while the basses of strings and brasses repeat the war-cry double fortissimo, on the three steps of the major chord of E flat. They cease abruptly, and the organ takes up the old hymn, "Crux fidelis, inter omnes."

The strains of the chorale, which sound as if from afar, are interrupted by the overwhelming fanfare opening the Andante, until the "Crux fidelis" claims its right, and a very beautiful scoring of the fine old melody, set off by truly Gothic arabesques in solo figures for the violin, oboe, and flute, leads to a peaceful and restful mood. The final Allegro, in the key of C, grows gradually into the hymn of triumph. The war-cry resounds only mezzo forte, and in stately, solemn tempo the chorale increases in breadth of instrumentation. The stretto opens a long crescendo, and the organ finally joins the orchestral forces with whatever resources the instrument may have, dominating the grand close with long-held chords, while the orchestra accents only with abrupt chords the pompous triumphal march of the victorious legions.

THE FAUST SYMPHONY

1. ALLEGRO. (Faust.)
2. ANDANTE. (Gretchen.)
3. SCHERZO. (Mephistopheles.)

The Faust Symphony, the most important and most artistically conceived of all Liszt's orchestral works, while it is a prominent illustration of programme-music, is unique in this respect, that it is not a programme of scenes or situations, but a series of delineations of character. Liszt

himself styles the three movements of the symphony "Charakterbilder" ("Character-pictures"), and has named them for the three leading *dramatis personæ* in Goethe's poem,—Faust, Gretchen, and Mephistopheles. He gives us no further programme. Indeed that would have been impossible, for he confines his purpose to the development of these "bilder" from a psychological point of view, paying no regard to the dramatic side of the poem, except in the Finale of the last movement, where the poet's Chorus Mysticus is introduced, typifying the final salvation of Faust and his reunion with Gretchen.

The first movement, "Faust," is intended to typify the longings, aspirations, and sufferings of man, with Faust as the illustration. Four themes are utilized in the expression of Faust's traits of character. The first, Lento, clearly enough illustrates the dissatisfaction, restless longing, satiety, and aspiration, which are so forcibly defined in Goethe's prologue. Massive chords introduce it. It changes to a monologue, passing from instrument to instrument, and then develops into an Allegro impetuoso, as if the sadness of the character had given place to fixed resolution. The second theme, Allegro agitato, which is brighter and more vivacious in character, shows the dawning of hope. A brief episode, a moment of wild fancy, as it were, passes, in which the old feeling appears in hints of the opening theme, but soon gives way to the third theme, introduced by the horns and clarinets. It is a melody at once refined and enthusiastic, dramatic in expression, and forming one of the principal motives of the work. The fourth and last theme now appears, full of power and vigor, foreshadowing, with its trumpet calls, the stirring activity which has taken the place of doubt in Faust's nature. After this the thematic material as set forth is worked up in genuine symphonic form.

There is as marked a contrast between the first and

second movements of the symphony as there is between the restlessness and supernaturalism of the opening scenes of Faust and the sweetness and simplicity of Gretchen's life before it is disturbed by passion. After a short prelude the first theme of the Gretchen movement — a gentle, tender melody — is given out by the oboe, with double-bass accompaniment. The second theme, marked Dolce amoroso, tells its own story of the love which has made Gretchen its victim. Between these are several charming episodes, one of them with its gradual crescendo evidently indicating her questioning of the daisy, "He loves me, he loves me not." At last the horn sounds Faust's love motive, which we have already encountered in the first movement, followed by the love-scene, which is wrought out with fascinating skill, rising to the ecstasy of passion and dying away in gentle content.

The third movement, "Mephistopheles," takes the place of the Scherzo in the regular form. It typifies the appearance of the spirit who denies, with all his cynicism and sneers. Liszt has indicated these qualities in a subtle way. Mephistopheles has no symbolical theme. His constant purpose is to satirize and pervert the motives of his victim, and he begins his cynical work at once. The themes which characterize Faust in the opening movement reappear, but they are only distorted and caricatured reminiscences, showing the power which the evil principle has gained over its intended victim. The love motive is burlesqued and sneered at, but after the fiend has satisfied his malicious humor there comes a solemn episode. The uproar ceases, and in the grateful silence is heard the tender Gretchen motive in all its beauty. Even Mephistopheles cannot withstand its pure influence. He leaves the field discomfited; and then by a sudden transition we pass to the purer heights. The solemn strains of the organ are heard, and a *männerchor*, the Chorus *Mysticus*, intones,

à la capella, the chant ("All things transitory"). A solo tenor enters with the Gretchen motive, and the symphony comes to its mystic and triumphant close.

A SYMPHONY TO DANTE'S "DIVINA COMMEDIA"

1. INFERNO.

2. PURGATORIO. MAGNIFICAT.

Liszt's symphony to the "Divina Commedia" of Dante is in two parts, "Inferno" and "Purgatorio;" though by the introduction of the Magnificat after the Finale to the "Purgatorio," the composer also indicates the other division of the poem, the "Paradiso." The Inferno opens at once with a characteristic phrase for the bass instruments with a crashing accompaniment, announcing in recitative the inscription over the door of hell: "Per mi si va nella città dolente" ("Through me pass on to horror's dwelling-place"), whereupon the trombones and horns sound out the well-known warning, "Lasciate ogni speranza" ("All ye who enter here, leave hope behind"). After the enunciation of the curse the composer paints the infernal scenes with all the fury and barbarity of which apparently music is capable. Unnatural combinations, chromatic phrases, grating dissonances, strange, wild episodes, furious rushes, and weird cries picture the horror and suffering of the damned amid which the curse appears with literally "damnable iteration." In the midst of all this din, however, there is a lull. Amid the tinkling of harps and graceful figures for the strings and flutes, the bass clarinet intones a recitative (the "Nessun maggior dolore," of the original), and the English horn replies, the two instruments joining in a dialogue which tells the mournful fate of Paolo and Francesca da Rimini,—a story of infinite love and endless despair in the Inferno. At its close the curse sounds again, and once more the hellish

storm breaks out, and the movement comes to a close amid the shrieks and blasphemies of the damned in an Allegro frenetico which is graphic enough not to need words.

The second movement, "Purgatorio," opens with a quiet, restful theme in choral style, its soft and gentle melody picturing that period of expectancy which is the prelude to the enjoyments of Paradise. It is followed by a masterly fugue expressive of resignation and melancholy. Before it closes the first theme returns again and peacefully dies away, leading to the Finale. A solo followed by a chorus chants the Magnificat in the old classic style. All the resources of the orchestra are employed in enhancing the effect of the chant, and the work comes to a close with imposing Hosannas. For this Finale Liszt has written two endings, — the one dying softly away like music heard from a distance, the other full of ecstasy and ending with a mighty Hallelujah.

MACFARREN

1813 - 1887

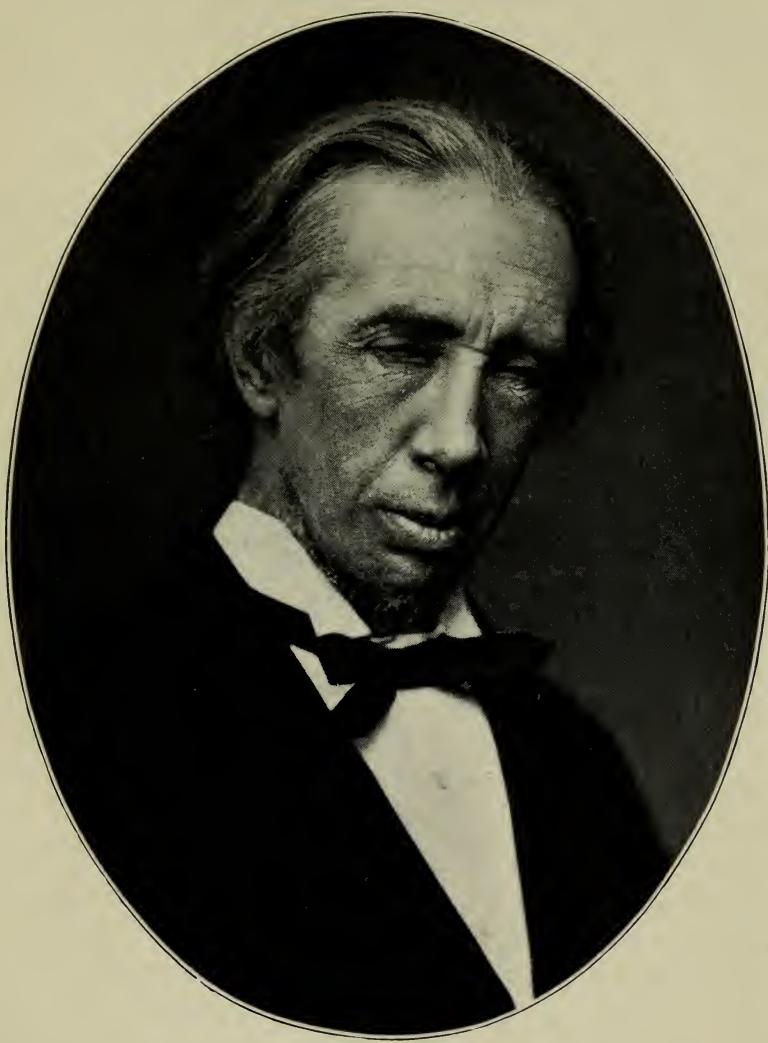
SAINT JOHN THE BAPTIST

THE oratorio "Saint John the Baptist" was first produced at the Bristol Musical Festival in 1873. The libretto was written by Dr. E. G. Monk, and is divided into two parts, — the first styled "The Desert," and the second "Machærus," to correspond with the localities where the action is supposed to take place. The incidents described are John's preaching to the people, the baptism of Christ, and the events which begin with Herod's feast and close with the execution of the Prophet.

The overture, which is dramatic in character, is followed by a powerful fugued chorus ("Behold ! I will send my messenger"), a part of which is set to organ accompaniment. The narrator, a contralto, recites the coming of the Prophet, in the orchestral prelude to which is a phrase borrowed from an old church melody which Mendelssohn also used in his Reformation Symphony, and which serves throughout the work as the motive for the Prophet. Saint John is introduced in a rugged and massive barytone solo ("Repent ye, the kingdom of heaven is at hand"), accompanied by descriptive instrumentation. A dramatic scene ensues, composed of inquiries as to the Prophet's mission by the People, a short chorus by the latter ("What shall we do then?") which is very melodic in style, and the resumption of the dialogue form, set to a very skilful accompaniment. This scene is followed by a characteristic aria for the Prophet ("I indeed baptize you

with water"). The story is once more taken up by the narrator, who describes the baptism of Christ. The words, "This is My Beloved Son" are given to a female choir, with accompaniment by the violins and harps. A song for the narrator ("In the beginning was the word") follows, and leads to the chorus, which closes the first part, the words taken from the first verse of Psalm civ, and the melody borrowed from the familiar old tune "Hanover."

The second part opens in Herod's palace with the rebuke of the Monarch by the Prophet. In this scene, as well as in others, the composer draws a marked contrast in the music assigned to the two, the one being strong and stern, the other sensuous, in style. In the duet, where Herod confesses the error of his ways, the voices unite in a genuine religious strain. The narrator is once more introduced, and describes the feast given by the Monarch to the Galilee estates, followed by a jubilant chorus of nobles ("O King, live forever!"), set to a brilliant accompaniment, calling for the most ample orchestral resources. The next number is a chorus for male voices ("Lo! the daughter of Herodias cometh in, she danceth!") set to a dance rhythm with tambourines, the themes being bits of Oriental melodies skilfully treated. We then have the banquet scene, the admiration of the nobles for Salome's beauty, Herod's oath, and Salome's joy expressed in a showy song ("I rejoice in my youth"). Then follows the dramatic scene of Salome's request, — a concerted number of great force. Herod sings a mournful aria ("Alas! my daughter, thou hast brought us very low"). The narrator explains how the King was compelled to keep his word, and is followed by the nobles in a stirring chorus ("Lo! the wrath of the King is as a messenger of death"). The scene now changes to the dungeon, where the Prophet sings his farewell song ("A man can receive nothing"), accompanied by orchestra and organ. The final tragedy



SIR GEORGE ALEXANDER MACFARREN

is told by the narrator, and the work closes with two reflective numbers,—the beautiful unaccompanied quartette (“Blessed are they which are persecuted”), and the chorus (“What went ye out into the wilderness for to see?”).

CHRISTMAS

“Christmas,” the poem by John Oxenford, was written in 1859, and was first performed at one of the concerts of the Musical Society of London, on the ninth of May, 1860. The poem itself contains no story. It is merely a tribute to the season; but at the same time it is not destitute of incident, so that it possesses considerable dramatic interest.

After a short instrumental introduction the cantata opens with a double chorus in antiphonal style, in which both the bright and the dark sides of Winter are celebrated. The second choir takes up the theme (“The trees lift up their branches bare”), and the first choir replies (“Old Winter’s hand is always free”). The two then join and bring their friendly contest to a close. This double number is followed by a soprano recitative and romance (“Welcome, blest season”), tender and yet joyous in character, which celebrates the delight of friendly reunions at Christmas tide, and the pleasure with which those long absent seek “the old familiar door.” In the next number, with an old English carol (“A blessing on this noble house and all who in it dwell”), Christmas is fairly introduced. It is sung first in unison by full chorus, then changes to harmony, in which one choir retains the melody, and closes with a new subject for orchestral treatment, the united choirs singing the carol. Christmas would not be complete without its story; and this we have in the next number for contralto solo and chorus, entitled “A Christmas tale.” It is preceded by recitative, written

in the old English style, and each verse closes with a refrain, first sung as a solo, and then repeated in full harmony by the chorus ("A bleak and kindless morning had broke on Althenay"). A graceful little duet for female voices ("Little children, all rejoice"), picturing the delights of childhood and its exemption from care, follows the Saxon story and leads up to the Finale, which is choral throughout, and gives all the pleasant details of Christmas cheer,—the feast in the vaulted hall, the baron of beef, the boar with the lemon in his jaw, the pudding, "gem of all the feast," the generous wassail, and the mistletoe bough with its warning to maids. In delightfully picturesque old English music the joyous scene comes to an end.

MACKENZIE

1847 -

THE STORY OF SAYID

"THE Story of Sayid," a dramatic cantata in two parts, the libretto by Joseph Bennett, was first produced at the Leeds Triennial Festival, October 13, 1886. Its story is founded upon that of a poem in Edwin Arnold's "Pearls of the Faith," and embodies a myth which is current among nearly all Oriental nations. The characters are Ilmas, daughter of Sâwa, soprano; Sayid, an Arab chief, tenor; Sâwa, a Hindoo prince, barytone; a watchman, tenor or barytone; and a horseman, barytone. The opening scene pictures the desolation of the land of Sâwa, caused by the invasion of an Arab band, led by their chieftain, Sayid. In the midst of the popular lamentations a messenger announces the defeat of the Arabs and the capture of their leader, who is brought to the city and sentenced to death on the spot. As Sayid prepares to meet his fate, he is recognized by Sâwa as his rescuer at a time when he was hunting in the hills and perishing with thirst. He offers him any boon he may ask except that of life. Sayid entreats that he may be allowed to visit his aged father, promising to return afterwards and suffer his fate. When Sâwa asks who will be hostage for him, his own daughter, Ilmas, offers herself. Moved to pity for the Arab, she persists in her offer, and her father at last reluctantly consents. The second scene opens in Ilmas's palace, and we discover that pity has grown into passion for Sayid during his absence. She is interrupted in her meditations by Sâwa, who enters with

his counsellors and announces that lightnings have flashed from the altars of Siva, and that the gods have demanded that the hostage must suffer in the absence of Sayid. Ilmas bids her attendants array her in bridal robes, and in the next scene appears in an open space near the city gate, surrounded by the court retinue and soldiers, and accompanied by her maidens, strewing flowers in her path. Ilmas is led to the centre of the space and kneels down, the executioner standing over her and awaiting the signal to be given by the watchman when the sun sets. Before that time comes the latter excitedly announces the rapid approach of an Arab horseman. While the crowd stand eagerly waiting his arrival, Sayid gallops through the gateway and presents himself to the Prince. He then turns to Ilmas, who warmly receives him, and affirms that whatever fate may overtake him she shall always cherish his memory. Sâwa relents, bids the Arab live and be his friend, and we infer the happiness of the lovers from the invocation of "Love the Conqueror," which brings the Damon and Pythias story to a close.

A very brief orchestral prelude introduces the opening chorus with solos ("Alas! our land is desolate"). As the expressive chorus comes to a close, an allegro movement leads to a dialogue between the people and the watchman, and subsequently with the horseman, who announces the approach of the victorious army, followed by a second chorus of the people invoking Siva ("Vishnu, Vishnu, thou hast heard our cry!"). The next number is a triumphal march, remarkable for its local color, and gradually increasing in power and effect as the army approaches the city. It is followed by an excited dialogue between Sâwa and Sayid, with choral responses, and leads up to a beautiful melody for Sayid ("Where sets the sun adown the crimson west"). Another dramatic scene follows, in which Sâwa consents to Sayid's return to his father,

and accepts Ilmas as his bondswoman, which leads to a spirited and elaborate melody for the latter ("First of his prophet's warriors he"). The first part closes with the departure of Sayid and a repetition of the choral invocation of Siva.

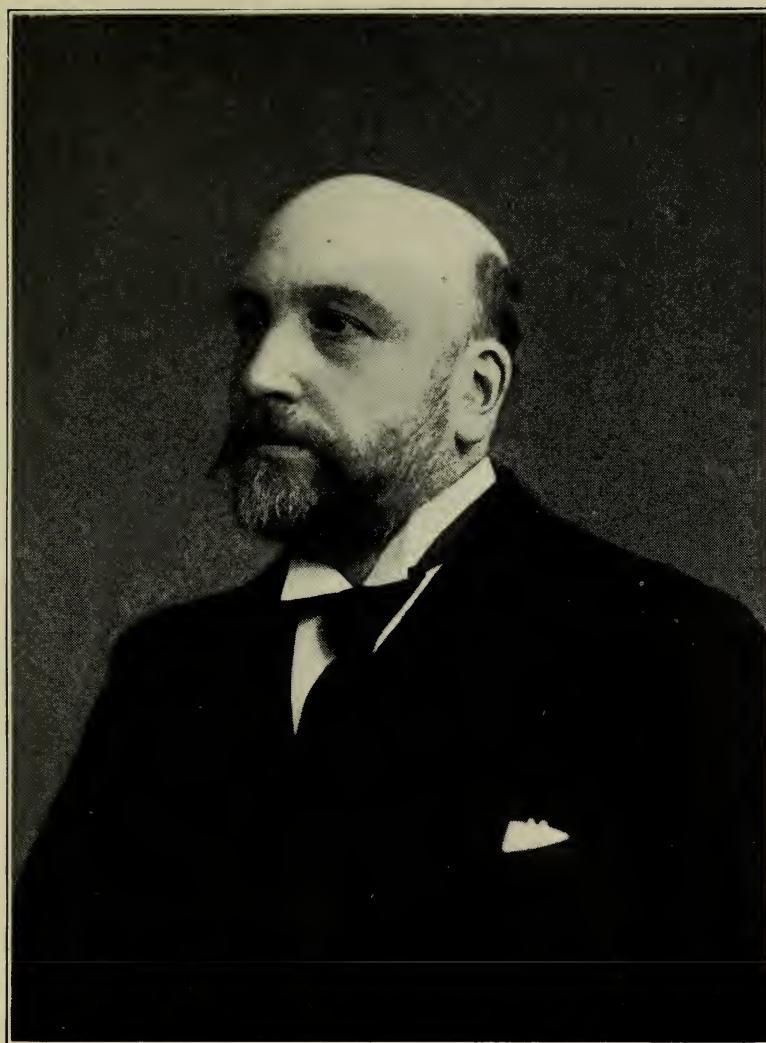
The second part opens in an apartment of Sâwa's palace, and discloses Ilmas sitting with her maidens as a thunder-storm dies away in the distance. The latter join in a graceful chorus, which is one of the most beautiful numbers in the cantata ("Sweet the balmy days of Spring"). Ilmas answers them in a broad and exultant strain ("Ay, sweet indeed is love"). As the song ends, Sâwa and attendants enter, and the scene closes with a dramatic chorus and solos accompanying the preparations for death. The second scene opens with a solemn march for orchestra, preparing the way for the climax, and leading up to a chorus and solo for Ilmas ("What have these sounds to do with bridal robes?"). As she kneels, awaiting her fate, an orchestral interlude, set to the rhythm of the gallop, indicates the rapid approach of Sayid. A short and agitated dialogue follows between the watchman and the people. Sayid declares his presence, and a graceful duet with Ilmas ensues ("Noble maiden, low before thee Sayid bows"), leading to a powerful choral Finale ("Never before was known a deed like this"), closing with a stirring outburst for all the voices ("O Love, thy car triumphal").

THE ROSE OF SHARON

"The Rose of Sharon," a dramatic oratorio founded on the Song of Solomon, the words selected from the Scriptures and arranged by Joseph Bennett, was first brought out at the Norwich Festival, England, October 16, 1884, under the direction of the composer. The characters are

the Rose of Sharon, designated throughout the work as the Sulamite, soprano; a woman, contralto; the Beloved, tenor; and Solomon, barytone; the chorus representing officers of the court, princes, nobles, villagers, elders, and soldiers. The story, briefly told, is one of the power of love. The Beloved and Solomon are both in love with the Sulamite, and the King tears her from the former to be the favorite among the women of the harem. Amid all the splendors of the palace and the luxuries heaped upon her by her passionate admirer she remains true to the Beloved, is ultimately restored to him, and returns to the vineyards of Sulam. The work is divided as follows: Prologue; Part I, Separation; II, Temptation; III, Victory; IV, Reunion; V, Epilogue. The motto of the oratorio is "Love is strong as death, and unconquerable as the grave." This motto has its musical theme as well as each of the three principal characters, and they are invariably used with great skill and effect. The woman acts the part of narrator, and after a brief orchestral prelude she is heard declaring the meaning and spiritual significance of the story.

The oratorio opens in the vineyard of Sulam as the vine-dressers come forth to their labor. The orchestral part begins with the melody of the Vineyard Song ("We will take the foxes"), and serves to introduce their chorus, a joyous pastoral ("Come, let us go forth into the field"). As they disappear, the voice of the Beloved is heard singing a tender and passionate appeal beneath the Sulamite's lattice ("Rise up, rise up, my Love") as he urges her to join him. Her reply follows from within her chamber, full of love and adoration, and closing with the Vineyard Song ("We will take the foxes, the little foxes that ravage the vines"). She descends from her chamber and joins the Beloved, and their voices unite in a delightful duet ("Come, Beloved, into the garden of



SIR ALEXANDER MACKENZIE

nuts"). Once more the chorus of the vine-dressers is heard and at its close, after an intermezzo descriptive of the joys of a spring morning, the scene changes to Lebanon. A short alto solo announces the coming of Solomon, and the pastoral music is followed by a brilliant and stately processional march, accompanied by chorus ("God save the King!"). Solomon beholds the Sulamite, and pours forth his admiration in a rapturous song ("Thou art lovely, O my friend, as Thirza"). The princes and nobles also testify to their admiration of her beauty. A dramatic scene ensues, in which the Beloved and the Sulamite seek to escape "out of the caves of the lion and from the haunt of the leopard." She is brought back by an elder, and again Solomon pleads his cause in a passionate declamation. She replies, "My Beloved is to me a nosegay of myrrh," and clings to her lover, who once more seeks to escape with her; whereupon she is seized and placed in one of the King's chariots, and the cavalcade moves off to the brilliant strains of the *cortège* music, accompanied by the chorus.

The second part, "Temptation," introduces us to Solomon's palace, where the Sulamite is alone, pining for her lover. The scene opens with the psalm, "The Lord is my shepherd," set to a simple, charming melody, full of the spirit of devotion, but entirely disconnected with the general texture of the work. As the touching strain comes to an end, the women of the court enter, insidiously plead the cause of Solomon, tempt her with his luxuries, and seek to shame her love for the Beloved, but the Sulamite remains loyal, and only answers: "My Beloved pastures his flocks among the lilies. My Beloved is mine, and I am his." The temptation is interrupted by the procession of the ark passing in the street below to the glad acclaim of the people ("Make a joyful noise unto the Lord, all ye lands"), and a brilliant march.

Successively the maidens of Jerusalem with timbrels, the elders, the shepherds and vine-dressers, the soldiers, the priests bearing the sacred vessels pass by, singing tributes of praise to the Lord ; and as the Levites appear bearing the ark, and Solomon comes in sight with all his retinue, the entire chorus triumphantly repeat ("God save the King !"). The brilliant procession passes from view. The women once more appeal to the Sulamite ; but she still loyally declares, "My Beloved pastures his flocks among the lilies ; lo ! Solomon in all his glory is not arrayed like one of these."

The third part, "Victory," opens with an orchestral prelude picturing the sleep of the Sulamite, with her women watching about her. The voice of the Beloved is heard without the chamber ("Open to me, my sister, my bride"). It reaches her in a dream, and in fancy she replies to him, clothes herself, and searches for him in the streets ; but when she accosts the watchmen, they are so rude that her fright awakes her. She is still a prisoner in the palace, and the women about her announce the coming of Solomon. He pleads his cause in a passionate song ("Ere the day cool and the shadows flee away") ; and she replies with another protestation of her constancy in the solo ("Lo ! a vineyard hath Solomon at Baal-hamon"). The situation, which is dramatic in its treatment, is heightened by a duet and by the mocking chorus of women ; but above them all still sings the brave Sulamite ("My Beloved is mine, and I am his").

The fourth part brings us back again to the vineyards of Sulam. It opens with a melancholy chorus of the vine-dressers ("O Lord, be gracious unto us"), lamenting her absence, followed by a bass solo ("Thus saith the Lord") and a chorale in full broad harmony. At last the victorious Sulamite is seen coming up from the valley leaning on the arm of the Beloved. All join in a powerful

and exultant chorus of gratitude and joy ("Sing, O heavens, and be joyful, O earth"). A rapturous duet ensues between the Sulamite and the Beloved, and then all join in the spirited Finale ("For the flame of love is as fire").

BETHLEHEM

"Bethlehem," a mystery, the text by Joseph Bennett, was first produced by the Royal Choral Society of London in 1894. It is in two parts, the first dealing with the appearance of the angel to the shepherds, and the second with the homage paid by the shepherds and the eastern kings to the infant Saviour. After a tranquil orchestral introduction, significant of the angelical appearance to follow, the work opens with a tenor solo of descriptive character ("Darkness o'er the earth is brooding") announcing the coming of the angel and the terrors of the shepherds at the heavenly apparition. This is followed by a male chorus ("O brothers, quick, arise!") telling the story of the appearance. In a graceful, smoothly flowing melody for soprano ("Be not afraid") the angel comforts the shepherds and tells them the good news. Thereupon in broad, massive harmony ("O wondrous light") the shepherds describe the appearance of the heavenly host. The angel's Gloria ("Glory to God"), a chorus for two sopranos and alto with soprano and tenor solos, follows, and then in brilliant chorus the shepherds describe the return of the angel to heaven. They talk together of the wondrous sight, the recitative closing with the chorale ("The word that now we see fulfilled"). A chorus ("Uplift a song of praise") with soprano and tenor solos closes the first part in a powerful climax.

The second part opens with the chorus ("Upon the quiet of the night") introduced by the orchestra in march

tempo with reminiscences of the shepherds' chorale. This is followed by a tender and beautiful cradle-song ("Sleep, sweet Babe, my cares beguiling"). An extended scene describing the search of the shepherds and people for the Babe ensues, the most striking features of which are the song of the first shepherd ("Lo ! now, think ye we lay dreaming?") and that of a woman ("A woman out of Galilee"). The voice of the mother is once more heard in a reminiscence of the cradle-song ("Darkness, hill and plain forsaking"). After an impressive song by the angel ("Good news to you") the mother sings an exultant strain ("Lord God of Israel"). In the next section an impressive theme ("O holy Babe") given out by the mother is taken by full chorus, and then the three kings enter to the accompaniment of an Eastern march. The entire latter part of the section indeed is eastern in color, and the instrumentation very brilliant. The work closes with a triumphant quartette and chorus ("Lo ! this is He of whom the prophets spake").

MASSENET

1842—

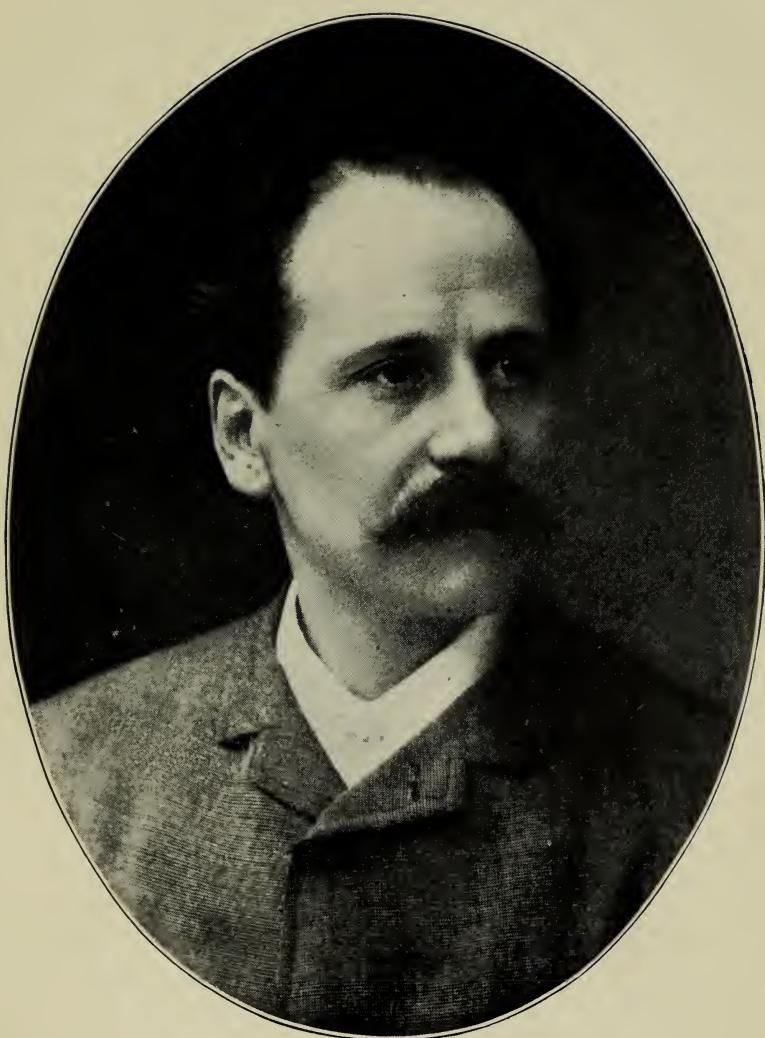
MARY MAGDALEN

“MARY MAGDALEN” was written in 1873, and was first performed at the Odéon, Paris, in that year, with Mmes. Viardot and Vidal and MM. Bosquin and Petit in the solo parts. It is styled by its composer a sacred drama, and is divided into three acts, the first entitled “The Magdalen at the Fountain;” the second, “Jesus before the Magdalen;” the third, “Golgotha,” “The Magdalen at the Cross,” and “The Tomb of Jesus and the Resurrection;” the first two scenes in the last act being included in one tableau, and the third in another. The characters represented are Mary Magdalén, Martha, Jesus, and Judas, the chorus parts being assigned to the Disciples, Pharisees, Scribes, Publicans, soldiers, servants, holy women, and people.

After a short introduction, pastoral in character, the work begins with a scene representing Mary at the fountain of Magdala near sunset, among women, Publicans, Scribes, and Pharisees, strolling along the banks of the little stream that flows from it. The women sing a short chorus full of Oriental color anticipating the approach of the beautiful Nazarene. A group of young Magdalens pass along singing blithely of love and gay cavaliers (“C'est l'heure où conduisant de longues caravanes”), and the song of the women blends with it. Next follows a chorus of the Scribes, discussing this Stranger, and pronouncing Him an impostor, and again the young Magdalens take

up their strain. The second number is a pathetic aria by Mary ("O mes sœurs !"), which is full of tender beauty. The women shrink back from her and join in a taunting chorus ("La belle pécheresse oublie"). Next, Judas appears upon the scene, and servilely saluting Mary counsels her to abandon sadness and return to love, in an aria which is a good illustration of irony in music. It is followed by a powerful and mocking chorus of women, Pharisees, and Scribes ("Vainement tu pleures"), in which Mary is taunted with her shame, despite her sad appeals for pity. The next scene is an aria and trio. Jesus appears in their midst, and in a calm, impressive aria ("Vous qui flétrissez les erreurs des autres") rebukes them. Mary prostrates herself at His feet and implores pardon, and the scene closes with a trio for Jesus, Mary, and Judas, leading up to a strong concerted Finale closing the act, in which Jesus bids the Magdalen rise and return to her home, whither He is about to repair.

The second act opens in the Magdalen's house, which is richly decorated with flowers and redolent with perfume. It begins with a sensuous female chorus ("Le seuil est paré de fleurs rares") followed by Martha's admonition to the servants that He who is more powerful than earthly kings cares not for vain shows. The chorus resumes its song, and at its close Judas appears and a long dialogue follows in which Martha rebukes his hypocrisy. As he departs, Mary and Martha in a very graceful duet discourse of the Saviour's coming, which is interrupted by His presence and invocation of blessing. After a duet between Jesus and Mary, in which He commends her to the Good Shepherd, the act closes with a powerful and dramatic Finale containing Jesus' rebuke to Judas and His declaration of the coming betrayal, after which the disciples join in a simple but effective prayer ("Notre Père, loué soit nom radieux").



JULES MASSENET

The third act is divided into two tableaux. In the first we have the scene of the crucifixion, the agitated choruses of the groups about the Cross, the mocking strains of the Pharisees bidding Him descend if He is the Master, the sorrowing song of Mary ("O bien-aimé sous la sombre couronne"), and the final tragedy. The second is devoted to the resurrection and apparition, which are treated very dramatically, closing with an exultant Easter hymn ("Christ est vivant, ressuscité").

MENDELSSOHN

1809 - 1847

THE WALPURGIS NIGHT

IT was during his travels in Italy in 1831 that Mendelssohn composed the music to Goethe's poem, "The First Walpurgis Night." The cantata was first publicly performed in Leipsic, February 2, 1843. The subject is a very simple one. The witches of the Northern mythology were supposed to hold their revels on the summit of the Brocken on the eve of the first of May (Walpurgis Night), and the details of their wild and infernal "Sabbath" are familiar to every reader of "Faust." In his separate poem Goethe seeks to go back to the origin of the first Walpurgis Night. May-day eve was consecrated to Saint Walpurgis, who converted the Saxons from Druidism to Christianity, and on that night the evil spirits were said to be abroad. Goethe conceived the idea that the Druids on that night betook themselves to the mountains to celebrate their rites without interference from the Christians, accomplishing their purpose by disguising their sentinels as demons, who, when the Christians approached, ran through the woods with torches, clashed their arms, uttered hideous noises, and thus frightened them away, leaving the Druids free to finish their sacrifices.

The cantata begins with an overture in two movements, an Allegro con fuoco and an Allegro vivace, which describes in vivid tone-colors the passing of the season from Winter to Spring. The first number is a tenor solo and chorus of

Druïds, which are full of spring feeling, rising to religious fervor in the close. The next number is an alto solo, the warning of an aged woman of the people, which is very dramatic in its style ("Know ye not a deed so daring"). The warning is followed by a stately exhortation from the Druid priest ("The man who flies our sacrifice"), leading up to a short chorus of a stirring character in which the Druïds resolve to go on with their rites. It is followed by a pianissimo chorus of the guards whispering to each other to "secure the passes round the glen." One of them suggests the demon scheme for frightening the enemy, which leads to the chorus, ("Come with torches brightly flashing"). In this chorus the composer has given the freest rein to his fancy, and presents the weird scene in a grotesque chaos of musical effects, both vocal and instrumental, which may fairly be called infernal, although it preserves form and rhythm throughout. It is followed by an exalted and impressive hymn for bass solo and chorus, which is a relief after the *diablerie* of the preceding number ("Restrained by might"). Following this impressive hymn comes the terrified warning of the Christian guard (tenor), and the response of his equally terrified comrades ("Help, my comrades! see a legion"). As the Christians disappear, scared by the demon ruse, the Druïds once more, led by their priest, resume their rites, closing with another choral hymn of praise similar in style to the first.

ANTIGONE

Mendelssohn wrote incidental music to four great dramas,—the "Antigone" of Sophocles, 1841; the "Œdipus at Colonus" of Sophocles, 1843; the "Athalia" of Racine, 1843; and the "Midsummer Night's Dream" of Shakspeare, 1843, the overture to which was written

by him in 1826. Of the first three the music to "Antigone" and "Œdipus" is most frequently performed, and for that reason has been selected for description.

In June, 1841, the King of Saxony invited Mendelssohn to become his Capellmeister. Frederick William IV of Prussia had made him a similar offer about the same time. He accepted the latter and removed to Berlin, and the first duty imposed upon him by the King was the composition of music to the "Antigone" of Sophocles. With the assistance of the poet Tieck, who helped arrange the text, the work was accomplished in the short space of eleven days, and was given on the Potsdam Court stage, October 28, to a private audience. It was first performed in public at Leipsic, March 5, 1842. It is written for male chorus and orchestra, and includes seven numbers; namely, 1. Introduction and maestoso ("Strahl des Helios schönstes Licht"); . Andante con moto ("Vieles Gewaltige lebt"); 3. Moderato ("Ihr Seligen deren"); 4. Adagio ("O Eros, Allsieger im Kampf"); 5. Recitative and chorus ("Noch toset des Sturmes Gewalt"); 6. Allegro maestoso ("Vielenmiger! Wonn' und Stolz"); 7. Andante alla marcia ("Hier kommt er ja selbst").

A condensation of Lampadius' account of the first public performance of "Antigone" will suffice in place of a detailed analysis. Mendelssohn's biographer says:—

"The music was extremely simple, and, according to our ideas, meagre; but it was antique completely, in its being filled with the fire of the tragedy and making its spirit intelligible to us moderns, strengthening the meaning of the words, and giving a running musical commentary on them. . . . The Eros chorus, with its solemn awe in the presence of the divine omnipotence of love, and the Bacchus chorus, which, swinging the thyrsus, celebrates the praise of the Theban maiden's son in joyous strains, as well as the melodramatic passages, where

Antigone enters, wailing, the chamber where her dead lover lay, and whither Creon has borne in his son's corpse, had an imposing effect.

Devrient, director of the opera at Carlsruhe at that time, in his "Recollections of Mendelssohn" also says: —

"The choruses not only gave the key to every scene, the expression to each separate verse, from the narrow complacency of the Theban citizens to their heartful and exalted sympathy, but also a dramatic accent soaring far beyond the words of the poet. I allude particularly to the dithyrambus that occurs between Creon's attempt to rescue Antigone and the relation of its terrible failure. To raise this chorus to be the terrible turning-point of the action; to bring here to its culmination the tension excited by the awful impending doom; to give this continually gathering power to the invocation, 'Hear us, Bacchus!' till it becomes a cry of agony; to give this exhaustive musical expression to the situation, marks the composer to have a specially dramatic gift. And this is be-tokened no less in the melodramatic portions."

ŒDIPUS AT COLONOS

The portions of Sophocles' tragedy, "Œdipus at Colonus," to which Mendelssohn set music are the banishment of the blind hero, the loving care of his daughters, his arrival at Attica, and his death in the gardens of the Eumenides at Colonus, absolved by the fate which had so cruelly pursued him.

The music to "Œdipus" was written at the command of the King of Prussia in 1843, and was first produced at Potsdam, November 1, 1845. It contains a short introduction and nine choral numbers. The first and second choruses describe the entrance of Œdipus and Antigone into the grove of the Eumenides, their discovery by the people, the story of his sorrows which he relates to them, his meeting with his daughter Ismene, and the arrival of

Theseus the King. The third number, double chorus, is the gem of the work, and is often given on the concert-stage. The first strophe is begun by one choir in unison after a short but graceful introduction which is repeated at the end of the strophe in another form, and then the second choir begins the antistrophe, set to the same beautiful melody. At its close the music changes in character and grows vigorous and excited as the first choir sings the second strophe, with which shortly the second choir joins in splendid eight-part harmony. The latter takes up the strain again in the second antistrophe, singing the praise of "the mother city," and the number closes with the united invocation to Neptune,—an effect which has hardly been excelled in choral music. The fourth chorus, which is dramatic in its effect, tells of the assault of Creon upon Oedipus, and the fifth, his protection by Theseus, who comes to the rescue. In this number the double choirs unite with magnificent effect in the appeal to the gods ("Dread power, that fillest heaven's high throne") to defend Theseus in the conflict. The sixth number ("When the health and strength are gone") is a pathetic description of the blind hero's pitiful condition, and prepares the way for the powerful choruses in which his impending fate is foreshadowed by the thunderbolts of Jove which rend the heavens. The eighth and ninth choruses are full of the mournful spirit of the tragedy itself, and tell in notes as eloquent as Sophocles' lines of the mysterious disappearance of the Theban hero, ingulfed in the opening earth, and the sorrowful lamentations of the daughters for the father whom they had served and loved so devotedly.

AS THE HART PANTS

The music to the Forty-second Psalm, familiarly known by the caption which forms the title of this sketch, was first performed at the tenth subscription Gewandhaus concert in Leipsic in 1838, Clara Novello taking the soprano part. Though not constructed upon the large scale of the "Hymn of Praise," or even of the "Walpurgis Night," it is a work which is thoroughly artistic, and just as complete and symmetrical in its way. It contains seven numbers. After a slow and well-sustained introduction, the work begins with a chorus ("As the hart pants after the water-brooks, so panteth my soul for Thee, O God") which is a veritable prayer in its tenderness and expression of passionate longing. After the chorus a delicate and refined soprano solo ("For my soul thirsteth for God") continues the sentiment, first given out in an oboe solo, and then uttered by the voice in a beautifully melodious adagio. The third number is a soprano recitative ("My tears have been my meat") leading to a chorus in march time by the sopranos and altos ("For I had gone with the multitude; I went with them to the house of God"). Then follows a full chorus beginning with male voices in unison ("Why, my soul, art thou cast down?"), answered by the female voices ("Trust thou in God"). Again the soprano voice is heard in pathetic recitative ("O my God! my soul is cast down within me; all Thy waves and Thy billows are gone over me"). A beautiful quartette of male voices with string accompaniment replies, "The Lord will command His loving-kindness in the day-time; and in the night His song shall be with me, and my prayer unto the God of my life." The response is full of hope and consolation; but through it all runs the mournful strain of the soprano, followed by a quintet

at the end, and coming to a close only when the full chorus joins in a repetition of the fourth number ("Trust thou in God"), this time elaborated with still greater effect, and closing with a stately ascription of praise to the God of Israel.

LAUDA SION

The "Lauda Sion," or sequence sung at High Mass on the Feast of Corpus Christi, was chosen by Mendelssohn as the subject of one of his most beautiful cantatas, for four solo voices, chorus, and orchestra. The majestic rhythm of Saint Thomas Aquinas's verses loses none of its stateliness in this musical setting. The work was written for the celebration of this Festival by the Church of St. Martin at Liège, and was first performed there June 11, 1846. It contains seven numbers. After a short introduction the voices give out the theme "Lauda Sion," followed by a chorus ("Laudis thema"), full of devotional spirit. The soprano then enunciates in the "Sit laus plena" phrases repeated by the chorus, followed by a beautifully accompanied quartette ("In hac mensa"). The fifth number is a solemn chorale in unison, leading to a soprano solo in the arioso style ("Caro cibus"), which is exquisitely beautiful. The work concludes with a dramatic solo and chorus ("Sumit unus") set to the words "Bone pastor," and the closing verses of the hymn itself. Short as the cantata is, it is one of the most felicitous of all Mendelssohn's settings of the ritual.

MUSIC TO "A MIDSUMMER NIGHT'S DREAM." OP. 61

The incidental music to Shakspeare's "Midsummer Night's Dream," is divided in two parts, an overture, op. 21, and the music to various scenes of the play, op. 61. The overture, in A major, was written in 1826, Mendelssohn



MADAME CLARA NOVELLO



being then in his seventeenth year, though the original score was considerably changed in accordance with suggestions made by Marx. It is especially interesting as being the starting-point in his musical career. Though he had written several minor pieces previous to this, the overture was the first to express his own individuality and a genuine maturity of form, and this to such a degree that when he wrote the music to the play seventeen years later, it filled its place in the perfected scheme as freshly and fittingly as if it were composed simultaneously with the rest. It contains all the motives of the play,—the songs and dances of the fairies, the chases of the lovers, the dance of the rustic clowns, the grace of Titania, and the airiness of Puck. It leads us into the fairy kingdom, and fascinates us with its poetical beauty, refinement, grace, and lightness; and yet this almost ethereal mixture of humour and fancy is constructed in the strongest and most solid manner.

The incidental music is divided into twelve numbers. The first, a Scherzo, in G minor, comes after the first act of the play. The realities of the happy love of Theseus and Hippolyta, the distressing perplexities of Hermia and Helena in their cross game of love with Lysander and Demetrius, and the jolly assignment of parts in "Pyramus and Thisbe" to Quince and Bottom's famous company have already transpired. The Scherzo rings up the curtain, discloses the fairy world of Titania and Oberon, with its chattering elves and their mischievous gambols, interrupted now and then by the griefs of the unfortunate and tormented lovers, and gradually dies away in airy lightness.

No. 2 is a melodrama accompanying the first scene of Act II, the reply of the fairy to Puck ("Over hill, over dale"), and the continuation of their dialogue, until it is interrupted by the entrance of Oberon and Titania with their respective retinues, at which point the music leads up

to the Elfenmarsch (Fairy march), one of the daintiest of rhythms. At its close the music accompanies the dialogue between Oberon and Titania, Oberon's instructions to Puck, and the melancholy encounter of Demetrius and Helena.

No. 3 is a song and chorus, *Allegro ma non troppo*, for the beginning of the second scene, where Titania requests, "Sing me now asleep, then to your offices and let me rest." The entire song ("You spotted snakes, with double tongue") is set for a soprano duet with chorus, closing with the exit of the fairies and the sleep of Titania.

No. 4 is a melodrama, *Andante*, accompanying the episode where Oberon squeezes the juice of the purple flower upon Titania's eyelids ("What thou seest when thou dost wake"), and the short dialogue in the wood between Lysander and Hermia.

No. 5 is an Intermezzo, *Allegro appassianato*, which in agitated, restless, and yet dainty style accompanies the sad quest of Helena for Demetrius, and her encounter with Lysander, with its magical results, and leads up to an *Allegro molto commodo*, preparatory to the introduction of the rustic actors at the beginning of the third act.

No. 6 is a melodrama, *Allegro*, accompanying the rehearsal of the actors, Puck's interruption and the mischievous tricks he plays upon them, Titania's awakening and declaration of love for Bottom, the entrance of the fairies, and the subsequent adventures of Hermia and Demetrius, Lysander and Helena.

No. 7 is the well-known Nocturne, in E major, with its exquisite horn passages and genuine feeling of the woods, to the strain of which Bottom has his "exposition of sleep" and Titania falls into slumber, caressing and doting upon her uncouth lover in the ass's head.

No. 8 is a melodrama, *Andante*, accompanying Oberon's welcome to Puck ("Her dotage now I do begin to pity"),

the awakening of Titania, the dialogue between her and Oberon, and the entrance of Theseus, Hippolyta, and their train.

No. 9 is the wedding march, *Allegro vivace*, at the end of the fourth act, whose brilliant and stirring rhythm and festive passages for the procession are so familiar that they need no description.

No. 10 is a melodrama, *Allegro commodo*, accompanying the performance in the fifth act of "The most lamentable comedy and most cruel death of Pyramus and Thisbe;" and Mendelssohn has not forgotten to write a short funeral march when the trusty sword sends Pyramus's "soul to the sky" and "imbrues" the gentle breast of Thisbe.

No. 11, *Ein Tanz von Rüpeln*, *Allegro molto*, accompanies the Bergomask dance which follows the play with uncouth jollity until it is interrupted by Theseus's injunction ("The iron tongue of midnight hath told twelve").

No. 12, melodrama, *Allegro vivace*, begins with the departure of the wedding procession. Darkness now comes on apace, and Puck begins his sombre soliloquy ("Now the hungry lion roars"). The music leads up to the Finale,—a captivating song and dance of the fairies as Oberon blesses the palace, and bestows his benediction upon the three happy couples.

SYMPHONY NO. 3, IN A MINOR (SCOTCH). OP. 56

1. INTRODUCTION. ALLEGRO AGITATO.
2. SCHERZO. ASSAI VIVACE.
3. ADAGIO CANTABILE.
4. ALLEGRO GUERRIERO. FINALE MAESTOSO.

The A minor symphony, the third of the Mendelssohn series, is familiarly known as the "Scotch," the composer having given it that name in his letters written from Rome in 1832. The first conception of the symphony dates still farther back. In April, 1829, Mendelssohn, then in his

twentieth year, paid his first visit to England. After remaining in London two months he went to Scotland, arriving in Edinburgh July 28; the next day he heard a competition of the Highland pipers, which, it may well be imagined, gave him a good idea of the national melodies. The next day he visited Holyrood. He writes in his letters that he saw the place where Rizzio was murdered, and the chapel where Mary was crowned, "open to the sky, and surrounded with grass and ivy, and everything ruined and decayed; and I think I found there the beginning of my Scotch symphony." He wrote down on the spot the first sixteen bars of the introduction, announcing the theme which not only opens but closes the movements and thus gives an unmistakable clew to its meaning.

Its introduction begins with the Andante theme already mentioned, a melody of a sombre and even melancholy cast, which admirably reflects the influence of that gray evening at Holyrood. The first theme, Allegro un poco agitato, is of the same cast. A subsidiary theme, of a tender, plaintive character, leads back to the Andante of the introduction, which closes a movement rarely equalled for its musical and poetical expression and graceful finish.

A short passage for flutes, horns, and bassoons connects this earnest, serious movement with the Scherzo, which gives us a different picture. In its form, it departs from the Minuet and Trio, and is purely a caprice, and a most lovely one; while, at the same time, it differs from all his other Scherzos in the absence of their sportive, fantastic quality. It is a picture of pastoral nature, characterized by a continuous flow of rural gaiety. Its opening theme, given out by the clarinets, dominates it throughout; for the second theme plays but a small part, though it has its place in the general working up. The first motive is frequently reiterated, and fills the movement with glowing life and spirit.

The Adagio cantabile presents still another picture. The first movement gave us the sombre tints ; the second, those of rural freedom and idyllic gaiety ; the third, though still infused with melancholy, is evidently a reverie in which the composer meditates upon the ancient state and grandeur of the country. Its majestic strains might almost have been swept from Ossian's harp, and it well prepares the way for the final movement, the impetuous first part of which is marked *Allegro guerriero*. The romantic sentiment disappears. In its place we have the heroic expressed with astonishing force and exuberant spirit in its three themes, which finally give place to a short second part, *maestoso*, colored by national melody, and closing this exquisite tone-picture of the Scotch visit.

SYMPHONY No. 4, IN A (ITALIAN). OP. 90

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| 1. ALLEGRO VIVACE. | 3. CON MOTO MODERATO. |
| 2. ANDANTE CON MOTO. | 4. SALTARELLO. PRESTO. |

Like the A minor symphony, the A major gets its familiar name from the composer himself, who always styles it the "Italian" in his letters. The first movement, *Allegro vivace*, reflects as clearly the blue skies, clear air, brightness, and joyousness of Italy as the first movement of the A minor symphony does the sombre and melancholy aspect of Holyrood. After a moment of preparation, the violins sweep off at once in a vigorous theme to an accompaniment of horns, bassoons, clarinets, and flutes. After its development, the order is reversed ; and a second theme, more restful in character, appears for the clarinets and bassoons, with string accompaniment. It is taken by the flutes and oboes, and leads the way to a new theme for the first violins and clarinets, the development of which brings us back to the first theme, closing the first part of the movement. The second part opens with a fresh,

bright theme given out by the second violins and continued by the other strings and flutes, followed by an episode for the strings alone, which furnishes a remarkable display of the composer's contrapuntal skill. It is finally interrupted by the wind instruments. The principal themes reappear in various forms, at last returning to the first. Toward the close of the movement an entirely new subject appears for the first violins. The Coda is full of spirit and joyous feeling, and at last the happy, vivacious movement comes to an end.

The Andante, sometimes called the "Pilgrims' March," though the title is merely fanciful, opens with a unison phrase, which has been construed by one authority as a call to prayer, and by another—with more propriety, as it would seem—the call to attention. It is followed at once by the principal theme, given out by the oboe, bassoon, and violas, and then repeated by the first violins, with an elaborate accompaniment by the flutes. After the announcement of the second theme, with a similar instrumental setting to the first, the second part opens with a bright, joyous strain from the clarinets, reënforced by the violins and flutes. At the close of its development the call is heard again, summoning attention to the development of the thematic materials already presented.

The third movement, *Con moto moderato*, is supposed to have been taken from one of his youthful works, though its identity in this respect has never been discovered. It opens with a simple but graceful melody. The trio is fresh and full of delicate fancy. At its conclusion the first theme returns, and a charming coda constructed upon suggestions of this theme, brings the movement to a close.

If there were any doubt about the national significance of this symphony, it would be removed by the Italian Finale, *Saltarello presto*, evidently inspired by the Roman

carnival, of which Mendelssohn was a delighted spectator. The movement is a Saltarello, a favorite dance rhythm in Italy, combined with a whirling Tarantella with astonishing skill. After a short introduction the flutes lead off in the merry dance, the other instruments soon joining as if they too had caught the mad contagion. At the close of the theme a soberer melody is given out by the violins, the wind instruments still busied with fragments of the dance measures. Soon the Saltarello returns again, however, this time with a fresh accompaniment. At last it gives place to the rush of a Tarantella whirling gayly along until the Saltarello combines with it, and the two rhythms go on to the end, now alternating, now together, in a general terpsichorean hurly-burly, full of genuine Italian brilliancy and vivacity.

THE REFORMATION SYMPHONY, No. 5. OP. 107

1. ANDANTE. ALLEGRO CON FUOCO.
2. ALLEGRO VIVACE.
3. ANDANTE.
4. CHORALE. ALLEGRO VIVACE.
5. FINALE. ALLEGRO MAESTOSO.

The Reformation symphony was written by Mendelssohn in his twenty-first year, with the expectation of its performance at the Tercentenary Festival of the Augsburg Confession, June 25, 1830, being the anniversary of the confession of faith which was presented by Luther and Melanchthon to the Emperor Charles V at the Diet of Augsburg, 1530. It was finished in May, 1830, but was not brought to the anticipated performance in Leipsic owing to fierce and even riotous opposition made by opponents of the celebration. In 1832 it was rehearsed in Paris with a view to performance, but again circumstances proved unfavorable, and it was not heard until December of that year when Mendelssohn himself produced it in

Berlin for the benefit of the "Orchestral Widows' Fund" of that city. The work was then laid aside for more than thirty years, when it was revived in London, and since that time has been frequently performed both in England and the United States.

The first movement typifies the struggle between the old and new faith, and is strong and serious throughout. The first theme is given out by the violas, and at once taken up by the 'cellos. During its development the wind instruments in unison announce the second theme, which is answered by the strings in a gentle strain, modulating to the dominant cadence, which is twice repeated; the response being the passage used for "Amen" in the Catholic Church at Dresden, known as the "Dresden Amen." At the close of this significant introduction follows an Allegro con fuoco, built up on two principal themes, the development of which, as well as the stormy character of its progress, unquestionably indicates the conflict, which is significantly marked by the return of the "Amen" passage at the very height of the struggle, as if the Church were still dominant. The coda restates the material of the Allegro, but in a subdued manner. Then follows a crescendo leading up to a vigorous close.

The second movement, Allegro vivace, except for the pure and spiritual nature of its contents can hardly be called a part of the programme. Its two themes are charming in their grace and refinement, but play no particular part in telling the story of the progress of the new faith.

The opening of the third movement, Andante, is exceedingly beautiful and effective. The leading theme, most pathetic in character, is given out by the violins, accompanied by the other strings. After a brief reminiscence of the second theme of the Allegro con fuoco, the melody of Luther's hymn, "Ein' feste Burg ist unser



FELIX MENDELSSOHN BARTHOLDY

Gott," is given out by a single flute, unaccompanied, herald of the triumph of the coming new religion. After three bars the wood winds take up the theme and fill out the harmony. The violas and 'cellos come in to enrich it. A variation follows, *Allegro vivace*, in which the violins take part, while fragments of the theme are treated by the clarinets, oboes, and flute, leading up to the Finale, *Allegro maestoso*. The first theme is a fugal passage for strings, which occurs twice, and the second a triumphant strain, prophetic of victory. At the second appearance of the fugue, led off by the first violins, the chorale, given out by the wind instruments, disputes its superiority. The fugue continues independently, and finally the chorale combines with it. The second theme also reappears, but at last the climax is reached, and the full orchestra *fortissimo* proclaims the "Ein' feste Burg ist unser Gott" in all its sonorous majesty.

SAINT PAUL

"Saint Paul," first of Mendelssohn's oratorios, was begun in Düsseldorf and finished in Leipsic in the Winter of 1835, the composer being then in his twenty-sixth year. He first applied to Marx to write the text; but the invitation was declined, on the ground that the chorales were unsuited to the period of the narrative. Mendelssohn then consulted with his friends Fürst and Schubring, and the libretto as it now stands represents their joint compilation. Its three principal themes are the martyrdom of Saint Stephen, the conversion of Saint Paul, and the Apostle's subsequent career. The work was produced May 22, 1836, on the occasion of the Lower Rhine Festival at Düsseldorf. The principal parts were sung by Madame Fischer-Achten, Mademoiselle Grabau, Herren Schmetzter and Wersing, the latter artist taking the part of Paul.

After a long and expressive overture for orchestra and organ, the first part opens with a strong and exultant chorus ("Lord ! Thou alone art God"). It is massively constructed, and in its middle part runs into a restless, agitated theme ("The heathen furiously rage"). It closes, however, in the same energetic and jubilant manner which characterizes its opening, and leads directly to a chorale ("To God on high"), set to a famous old German hymn-book tune ("Allein Gott in der Höh' sei Ehr"), which is serenely beautiful in its clearly flowing harmony. The martyrdom of Stephen follows. The basses in vigorous recitative accuse him of blasphemy, and the people break out in an angry chorus ("Now this man ceaseth not to utter blasphemous words"). At its close Stephen sings a brief, but beautiful solo ("Men, brethren, and fathers !"); and as the calm protest dies away, again the full chorus gives vent to a tumultuous shout of indignation ("Take him away"). A note of warning is heard in the fervent soprano solo, "Jerusalem, thou that killest the prophets;" but it is of no avail. Again the chorus hurls its imprecations more furiously than before ("Stone him to death"). The tragedy occurs. A few bars of recitative for tenor, full of pathos, tell the sad story, and then follows another beautiful chorale of submission ("To Thee, O Lord, I yield my spirit"). Saul's participation in the tragedy is barely touched upon. The lament for Stephen is followed by the chorus, "Happy and blest are they," which is beautifully melodious in character. Saul now appears, "breathing out threatenings and slaughter" against the Apostles. His first aria ("Consume them all") is a bass solo which is fiery in its energy. It is followed by the lovely arioso for alto ("But the Lord is mindful of His own"), — fitting companion to the equally beautiful "Oh, rest in the Lord" from "Elijah," and much resembling it in general style. Then occurs the

conversion. The voice from heaven ("Saul, Saul, why persecutest thou Me?") is represented, as was often done in the passion-music, by the soprano choir, which gives it peculiar significance and makes it stand out in striking contrast with the rest of the work. A forcible orchestral interlude, worked up in a strong crescendo, leads to the vigorous chorus ("Rise up! arise!") in which the powerful orchestral climax adds great strength to the vocal part. It is a vigorously constructed chorus, and is followed by a chorale ("Sleepers, wake! a voice is calling"), the effect of which is heightened by trumpet notes between the lines. At the close of the imposing harmony the music grows deeper and more serious in character as Saul breathes out his prayer ("O God, have mercy upon me"); and again, after the message of forgiveness and mercy delivered by Ananias, more joyful and exultant in the bass solo with chorus ("I praise Thee, O Lord, my God"), Saul receives his sight, and straightway begins his ministrations. A grand reflective chorus ("Oh, great is the depth of the riches of wisdom"), strong and jubilant in character, and rising to a powerful climax, closes the first part.

The second part opens with the five-part chorus, "The nations are now the Lord's," — a clear fugue, stately and dignified in its style, leading, after a tenor and bass duet ("Now all are ambassadors in the name of Christ"), to the beautifully melodious chorus, "How lovely are the messengers that preach us the gospel of peace!" and the equally beautiful soprano arioso, "I will sing of Thy great mercies." After the chorus ("Thus saith the Lord"), and a second tumultuous chorus expressive of rage and scorn ("Is this He who in Jerusalem"), another chorale occurs ("O Thou, the true and only light"), in which the Church prays for direction. The tenor recitative announcing the departure of Paul and Barnabas to the Gentiles,

followed by the tenor and bass duet ("For so hath the Lord Himself commanded"), brings us to the scene of the sacrifice at Lystra, in which the two choruses ("The gods themselves as mortals" and "Oh, be gracious, ye Immortals"), are full of genuine Greek sensuousness and in striking contrast with the seriousness and majestic character of the harmony in the Christian chorus ("But our God abideth in heaven") which follows. Once more the Jews interfere, in the raging, wrathful chorus, "This is Jehovah's temple." In a pathetic tenor aria ("Be thou faithful unto death") Paul takes a sorrowful leave of his brethren, and in response comes an equally tender chorus "Far be it from thy path." Two stately choruses ("See what love hath the Father" and "Now only unto Him") close the work.

HYMN OF PRAISE

The "Lobgesang" ("Hymn of Praise") was written at Leipsic in 1840, the occasion which gave birth to it being the fourth centennial celebration of the introduction of the art of printing, which took place June 24 and 25 of the above year. Its next performance was at Birmingham, September 23, 1840, Mendelssohn himself conducting. After this performance it was considerably changed, and the whole scene of the watchman was added. The idea occurred to him after a sleepless night, during which, as he informed a friend, the words "Will the night soon pass?" incessantly came into his mind.

The text to the "Hymn of Praise" is not in narrative form, nor has it any particular dramatic significance. It is what its name indicates, — a tribute of praise. The expression of delight over victory is well brought out, not only in the music, but also in the arrangement of the Scriptural texts, which begin with exhortations of praise

and appeals to those who have been in distress and affliction to trust the Lord. The tenor, who may be regarded as the narrator, calls upon the watchman, "What of the night?" The response comes that the night has passed. In exultation over the victory, once more the text ascribes praise to the Lord. "All that has life and breath" sings to His name.

The symphony is in three parts, beginning with a maestoso movement, in which the trombones at once give out the choral motive, "All that has life and breath sing to the Lord," — a favorite theme of Mendelssohn. This movement, which is strong and energetic in character, is followed by an allegretto based upon a beautiful melody, and to this in turn succeeds an Adagio religioso rich in harmony. The opening chorus ("All that has life and breath") is based upon the choral motive, and enunciates the real "Hymn of Praise." It moves along in a stately manner, and finally leads without break into a semi-chorus ("Praise thou the Lord, O my spirit!"), a soprano solo with accompaniment of female voices. The tenor in a long dramatic recitative ("Sing ye praise, all ye redeemed of the Lord") urges the faithful to join in praise and extol His goodness, and the chorus responds, first the tenors, and then all the parts, in a beautiful number ("All ye that cried unto the Lord"). The next number is an exquisite duet for soprano and alto with chorus ("I waited for the Lord"). It is thoroughly devotional in style, and in its general color and effect reminds one of the arias, "Oh, rest in the Lord," from "Elijah," and "The Lord is mindful of His own," from "Saint Paul." This duet is followed by a sorrowful, almost wailing tenor solo ("The sorrows of death had closed all around me"), ending with the piercing, anxious cry in recitative, "Watchman! will the night soon pass?" set to a restless, agitated accompaniment and thrice repeated. Like a flash from a cloud

comes the quick response of the chorus ("The night is departing"), which forms the climax of the work. The chorus is beautifully constructed, and impressive in its effect. At first the full chorus proclaims the night's departure; it then takes the fugal form on the words "Therefore let us cast off the works of darkness," which is most effectively worked out.

In the Finale the male voices are massed on the declaration ("The night is departing") and the female voices on the response ("The day is approaching"); and after alternating repetitions all close in broad, flowing harmony. This chorus leads directly to the chorale ("Let all men praise the Lord"), sung first without accompaniment, and then in unison with orchestra. Another beautiful duet ("My song shall alway be Thy mercy"), this time for soprano and tenor, follows, and prepares the way for the final fugued chorus ("Ye nations, offer to the Lord"), a massive number, stately in its proportions and impressive in its effect, and closing with a fortissimo delivery of the splendid choral motive ("All that has life and breath").

ELIJAH

"Elijah," the most admired of all Mendelssohn's compositions, was finished in 1846, and was first performed August 18 of that year, at the Birmingham (England) Festival. Notwithstanding Mendelssohn's delight with the performance, he was not satisfied with the oratorio as a whole. He made numerous changes and rewrote portions of the work,—indeed, there was scarcely a movement that was not retouched. It is interesting to note in this connection that the beautiful trio ("Lift thine eyes") was originally a duet, and very different in character. The first performance of the work in London took place April 16,

1847, when it was given by the Sacred Harmonic Society. The prominent scenes treated in the oratorio are the drought prophecy, the raising of the widow's son, the rival sacrifices, the appearance of the rain in answer to Elijah's appeal, Jezebel's persecution of Elijah, the sojourn in the desert, his return, his disappearance in the fiery chariot, and the Finale, which reflects upon the meaning of the sacred narrative.

The introduction to the oratorio is prefaced by a brief, but impressive recitative — Elijah's prophecy of the drought — leading directly to the overture, a sombre, despairing prelude, picturing the distress which is to follow as the curse settles down upon the streams and valleys. At last the suffering is voiced in the opening chorus ("Help, Lord!"), which, after three passionate appeals, moves along in plaintive beauty, developing phrase after phrase of touching appeal, and leading to a second chorus, with duet for two sopranos ("Lord, bow Thine ear to our prayer"), the choral part of which is an old Jewish chant, sung alternately by the male and female voices in unison. It is followed by Obadiah's lovely tenor aria ("If with all your hearts"), full of tenderness and consolation. Again the people break out into a chorus of lamentation ("Yet doth the Lord see it not"), which at the close develops into a chorale of graceful and serene beauty ("For He the Lord our God"). Then follows the voice of an angel summoning Elijah to the brook of Cherith, leading to the beautiful double quartette ("For He shall give His angels charge over thee"), the melody of which is simple, but full of animation, and worked up with a skilful effect. Again the angel summons Elijah to go to the widow's house at Zarephath. The dramatic scene of the raising of her son ensues, comprising a passionate song by the mother ("What have I to do with thee?") and the noble declaration of the prophet ("Give me thy son"), and

closing with the reflective chorus ("Blessed are the men who fear Him").

In the next scene we have the appearance of Elijah before Ahab, and the challenge of the priests of Baal to the sacrifice on Mount Carmel, set forth in vigorous recitative, accompanied by short choral outbursts. At the words of Elijah ("Invoke your forest gods and mountain deities") the priests of Baal break out into the stirring double chorus ("Baal, we cry to thee"), which is fairly sensual and heathenish in its rugged, abrupt melodies, as compared with the Christian music. At its close Elijah bids them "call him louder, for he is a God; he talketh, or he is pursuing!" Again they break out into a chorus of barbaric energy ("Hear our cry, O Baal!"), in the intervals of which Elijah taunts them again and again with the appeal, "Call him louder." The priests renew their shouts, each time with increasing force, pausing in vain for the reply, and closing with a rapid, almost angry expostulation ("Hear and answer"). Then follows the calm, dignified prayer of the prophet ("Lord God of Abraham"), succeeded by a simple, but beautiful chorale ("Cast thy burden upon the Lord"). It is the moment of quiet before the storm which is to come. He calls for the fire to descend upon the altar, and a chorus of passionate energy replies ("The fire descends from heaven"), accompanied by imitative music, and closing with a brief movement in broad harmony. In fierce recitative Elijah dooms the priests of Baal to destruction, and after a short chorale reply sings the bass aria ("Is not His word like a fire?") — a song of extraordinary difficulty, and requiring a voice of exceptional accuracy and power for its proper performance. A lovely arioso for alto ("Woe unto them") follows Elijah's vigorous declamation. These two arias are connecting links between the fire chorus and the rain scene which ensues. Obadiah summons Elijah

to help the people, and Elijah replies in an exquisite little andante passage, repeated by the chorus ("Open the heavens and send us relief"). Then follows a dialogue-passage between the prophet, the people, and the youth, whom he bids "look toward the sea," — the most striking features of which are the responses of the youth and the orchestral climax as the heavens grow black and "the storm rushes louder and louder." As the deluge of rain descends, the thankful people break out into a passionate shout of delight ("Thanks be to God"), heard above the tempest in the orchestra. At first it is a brief expression of gratitude. The voices come to a pause, and Elijah repeats the tribute of praise. Then all join in a surging tumult of harmony, as fresh and delightful as was the pouring rain to the thirsty land, voices and instruments vying with each other in joyful acclamations, until the end is reached and the first part closes.

The second part opens with a brilliant soprano solo ("Hear ye, Israel"), beginning with a note of warning, and then with trumpet obligato developing into another melody of an impetuous and animated description ("I, I am He that comforteth"). The solo leads to the magnificent chorus ("Be not afraid"), in which, after a short pause, the entire force of voices, orchestra, and organ join in the sublime strain, sweeping on in broad, full harmony. There is a pause of the voices for two bars, then they move on in a strong fugue ("Though thousands languish and fall"). At its close they are all merged again in the grand announcement "Be not afraid," delivered with impetuosity, and ending with the same subject in powerful chorale form. The scene which follows is intensely dramatic. The prophet rebukes Ahab and condemns the Baal worship. Jezebel fiercely accuses Elijah of conspiring against Israel, and the people in sharp, impetuous phrases declare "He shall perish," leading to the chorus

"Woe to him!" After a few bars for the instruments, Obadiah, in an exquisite recitative, counsels him to fly to the wilderness. In the next scene we behold Elijah alone, and in a feeble but infinitely tender plaint he resigns himself. It is hard to conceive anything grander and yet more pathetic than this aria ("It is enough"), in which the prophet prays for death. A few bars of tenor recitative tell us that, wearied out, he has fallen asleep ("See, now he sleepeth beneath a juniper-tree in the wilderness, and there the angels of the Lord encamp round about all them that fear Him"). It introduces the trio of the angels ("Lift thine eyes to the mountains"), sung without accompaniment,—one of the purest, loveliest, and most delightful of all vocal trios. An exquisite chorus ("He watching over Israel") follows, in which the second theme, introduced by the tenors ("Shouldst thou, walking in grief"), is full of tender beauty; the trio and chorus are the perfection of dream-music. At its close the angel awakes Elijah, and once more we hear his pathetic complaint ("O Lord, I have labored in vain; oh, that I now might die!"). In response comes an aria of celestial beauty, sung by the angel ("Oh, rest in the Lord"), breathing the very spirit of heavenly peace and consolation,—an aria of almost matchless purity, beauty, and grace. Firmly and with a certain sort of majestic severity follows the chorus ("He that shall endure to the end"). The next scene is one of the most impressive and dramatic in the oratorio. Elijah no longer prays for death; he longs for the divine presence. He hears the voice of the angel ("Arise now, get thee without, stand on the mount before the Lord; for there His glory will appear and shine on thee. Thy face must be veiled, for He draweth near"). With great and sudden strength the chorus announces, "Behold! God the Lord passed by." With equal suddenness it drops to a

pianissimo, gradually worked up in a crescendo movement, and we hear the winds "rending the mountains around;" but once more in pianissimo it tells us "the Lord was not in the tempest." The earthquake and the fire pass by, each treated in a similar manner; but the Lord was not in those elements. Then, in gentle tones of ineffable sweetness, it declares, "After the fire there came a still, small voice, . . . and in that still, small voice onward came the Lord;" and onward sings the chorus in low, sweet, ravishing tones to the end ("The seraphim above Him cried one to the other, Holy, holy, holy, is God the Lord!")—a double chorus of majestic proportions. Once more Elijah goes on his way, no longer dejected, but clothed with "the strength of the Lord." His aria ("For the mountains shall depart") prepares us for the final climax. In strong accents the chorus announce, "Then did Elijah the prophet break forth like a fire; his words were like burning torches; he overthrew kings; he stood on Sinai and heard the vengeance of the future on Horeb." Then comes a significant pause. The basses begin "And when the Lord would take him away;" another brief pause, and the full chorus pictures in vivid color the coming of the fiery chariot and the whirlwind by which he was caught up into heaven. One more tenor aria ("Then, then shall the righteous shine") and a brief soprano solo introduce the chorus ("Behold my servant"). A beautiful quartette ("Oh! come, every one that thirsteth") follows, and the massive fugue ("And then shall your light break forth as the light of the morning") closes this great masterpiece.

MOZART

1756–1791

THE REQUIEM

MOZART'S "Requiem" was written in Vienna in 1791, and was left in an unfinished state by the composer, who made suggestions and gave instructions as to its completion even upon his death-bed ; it was literally his swan song. No work by any composer has given rise to more romantic stories or more bitter discussion. It was long the popular belief that the "Requiem" was commissioned by a dark, mysterious stranger, whose appearance impressed Mozart with the conviction that he was a messenger of death ; more than this, that he himself had been poisoned, and that he was writing his own death-song, upon the order of some supernatural power. It is now known his suspicions were only the outcome of his morbid condition. Mozart's widow, after his death, fearing that she might have to refund the money advanced for the work, induced Süssmayer, who was thoroughly familiar with Mozart's ideas, to complete it. He did so, kept a copy, and after completion published it ; and in a letter to the publishers set up a claim to the instrumentation of the "Requiem," "Kyrie," "Dies Iræ," and "Domine," and to the whole of the "Sanctus," "Benedictus," and "Agnus Dei." The publication of Süssmayer's letter provoked a controversy which has raged from that day to this. The ablest critics and musicians in Europe have taken part in it. Nearly all of them have defended Mozart's authorship ; but after half a century's

discussion it still remains in doubt how far Süssmayer participated in the completion of the work as it now stands.

After an introduction, which gives out the subject of the opening movement, — a slow, mournful, solemn theme, — the first number begins with the impressive strain “*Requiem æternam dona eis*,” which gradually brightens in the phrase “*Et lux perpetua*,” and reaches a splendid burst of exultation in the “*Te decet hymnus*.” After a repetition of the “*Requiem æternam*,” the number closes with the “*Kyrie eleison*,” a slow and complicated fugue, which is sublime in its effect, though very sombre in color, as befits the subject.

The next number is the “*Dies Iræ*,” written for chorus in simple counterpoint, and very dramatic in its character, the orchestral part being constantly vigorous, impetuous, and agitated, and reaching intense energy on the verse “*Quantus tremor est futurus*,” the whole presenting a vivid picture in tones of the terrors of the last judgment. In the “*Tuba mirum*” the spirit of the music changes from the church form to the secular. It is written for solo voices, ending in a quartette. The bass begins with the “*Tuba mirum*,” set to a portentous trombone accompaniment; then follow the tenor (“*Mors stupebit*”), the alto (“*Judex ergo*”), and the soprano (“*Quid sum miser*”). This number is particularly remarkable for the manner in which the music is shaded down from the almost supernatural character of the opening bass solo to the beauty and sweetness of the soprano solo. From this extraordinary group we pass to the sublime chorus “*Rex tremendæ majestatis*,” once more in the church style, which closes with the prayer “*Salva me*,” in canonical form. With rare skill is this last appeal of humanity woven out of the thunder-crashes of sound in the judgment-music.

The "Dies Iræ" is followed by the "Recordare," written, like the "Tuba mirum," as a quartette for solo voices. The vocal parts are in canon form and are combined with marvellous skill, relieved here and there with solos in purely melodic style, as in the "Quærens me," while the orchestral part is an independent fugue, with several subjects worked up with every form of instrumental embellishment, the fugue itself sometimes relieved by plain accompaniment. The whole is an astonishing piece of contrapuntal skill, apparently inexhaustible in its scientific combinations, and yet never for an instant losing its deep religious significance. Once more the orchestral part is full of agitation and even savage energy in the "Confutatis maledictis," as it accompanies a powerful double chorus, closing at last in a majestic prayer ("Oro supplex et acclinis"), in which all the voices join in magnificent harmony.

The "Lacrymosa" is the most elegant and poetically conceived movement in the "Requiem." It begins in a delicate, graceful, and even sensuous manner, which gradually broadens and strengthens, and at last develops into a crescendo of immense power, reaching its climax on the words "Judicandus homo reus." Then it changes to a plaintive prayer ("Huic ergo parce Deus"), and closes in a cloud of gloom in the "Dona eis requiem." The next number ("Domine Jesu Christe") is in pure church form, beginning with a motet by chorus in solid harmony, which runs into a fugue on the words "Ne absorbeat eas Tartarus," followed by a quartette of voices regularly fugued, leading to another great fugue on the passage "Quam olim Abrahæ," which closes the number in a burst of sacred inspiration. The "Domine" is followed by the "Hostias," a lovely choral melody which leads to the "Sanctus," a sublime piece of harmony closing with a fugued "Hosanna." The "Benedictus," which follows it,



H. Adlard Sc.

WOLFGANG MOZART

is a solo quartette, plaintive and solemn in character, but full of sweet and rich melodies magnificently accompanied.

The "Agnus Dei" closes the work, a composition of profound beauty, with an accompaniment of mournful majesty, developing into a solemn, almost funereal strain on the words "Dona eis requiem," and closing with the fugue of the opening "Kyrie" on the words "Lux æterna." "Written under the inspiration of death" might well be inscribed on this great monument of musical skill, this matchless requiem of awful majesty and divine beauty.

SYMPHONY No. 543 (KÖCHEL¹), IN E FLAT

1. ADAGIO. ALLEGRETTO.
2. ANDANTE.
3. MINUET AND TRIO. ALLEGRETTO.
4. FINALE. ALLEGRO.

The Symphony in E flat is the first of the three great works of its class composed by Mozart in the year 1788. It was written at a time when he was in sore financial straits, and yet breathes the very spirit of joy and gaiety throughout, except in the Andante movement. It is an extraordinary proof of his marvellous powers of creation that while he was writing minuets, waltzes, and other music for the court balls at Vienna to obtain the means of subsistence, besides many pieces of a more important character, he found time between the twenty-sixth of June and tenth of August to compose the three greatest symphonies of his forty-nine,—the E flat, G minor, and C, Jupiter, and the last three of the series, for after the Jupiter no more works of this kind came from his facile pen. The E flat is inscribed by him June 26, 1788, but it was probably written between the seventeenth and

¹ Numbered from Köchel's "Theme Catalogue."

twenty-sixth of that month. Though not constructed upon so grand a scale as its two associates, it is characterized by remarkable beauty and felicity of expression, and is familiarly known as "The Swan Song."

The symphony opens with a short Adagio built up on solid chords by the whole orchestra, with intervening scale passages for the first violins, and subsequently for the second violins and basses, leading up to the Allegro, which is introduced by the following restful and melodious theme : —



first announced by the violins, and on the repeat given over to the basses. The second theme is a cantabile melody of equal beauty and grace, divided between the violins and clarinets. The development of the movement is short, and the second theme is mainly used in association with a phrase at first employed as an accompaniment.

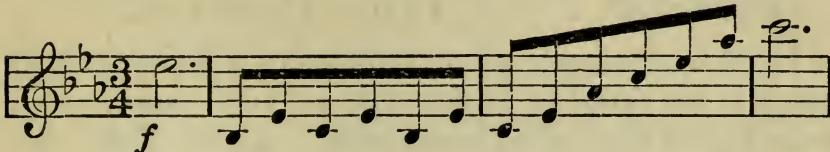
The Andante movement is principally based upon the following theme : —



given out by the strings, which leads up to a second theme of more serious character. The second part begins with a passionate, almost impetuous theme, at the close

of which there is a genuine harmonic display in which the bassoons play a very characteristic part.

The Minuet opens thus cheerfully : —



The Trio sung by the first clarinet, the second playing an arpeggio accompaniment, is one of those lovely passages, lovely in its very simplicity, which are so characteristic of Mozart.

In the Finale the composer gives free rein to his humor and fancy, as well as to his skill in development. It opens with the following theme : —



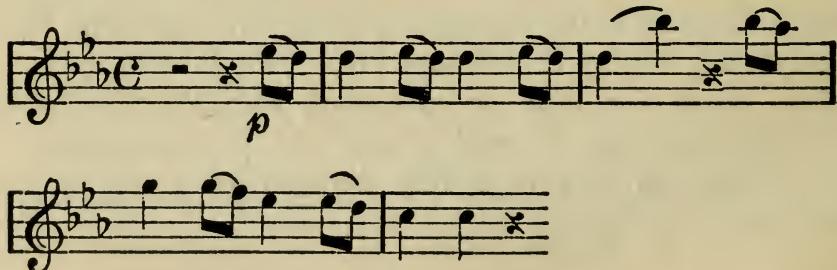
which is fairly fascinating by its sportive and tantalizing mood. The second theme is so similar in character as to amount to little more than an emphasis of the first, and seems to have been introduced to give more room for the merry thoughts of the composer, which are expressed in bewildering variety of development. The themes themselves count for little as compared with the fanciful, elaborate structure of which they are the foundation. The Finale in fact is a very carnival of gaiety and sunshine.

SYMPHONY No. 550 (KÖCHEL), IN G MINOR

1. ALLEGRO MOLTO. 3. MINUET AND TRIO. ALLEGRO.
 2. ANDANTE. 4. FINALE. ALLEGRO ASSAI.

In Mozart's autograph catalogue the symphony in G minor is set down as written July 25, 1788, which refers probably to the day of completion. As the E flat was finished June 26, it is evident that it was composed between these two dates. Of the sixteen symphonies written between 1773 and 1788 this is the only one in the minor key, and from this fact many authorities have attributed to it an expression of sorrow. It has always been a great favorite with composers. Schubert said: "You can hear the angels singing in it." Mendelssohn held it in high esteem; and there is a report that Beethoven scored it over for orchestra from a piano edition, though the score has never been found. Mozart himself was very fond of it, and after its first performance made a second score, adding two clarinets to the oboes, and making other changes to suit the new arrangement.

Without the Adagio, which was customary at that time, or any attempt to call the attention of the hearers, the first movement begins at once with the principal theme,—



followed by a new theme which is afterward employed in the most elaborate fashion. Then follows an exquisite melody,—

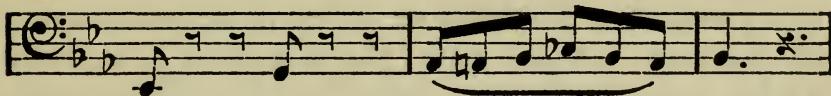


answered in the basses by



In the second part the principal theme is broken up into bits, shaken about in true kaleidoscopic fashion, and transparent at every turn, thus increasing its beauty.

The Andante is not based on a long cantilena, like most of his Adagios, but betrays rather a restless spirit by the short groups which are thrown from the instruments. The gem of the melody appears at the opening in the bass —



The Minuet, Allegro, opens with : —



The stubborn syncopation is enforced at the beginning of the second part in the following manner : —



and we easily realize that poor Mozart feels out of sorts ; but the cloud soon passes, and in the Trio he smiles again, and dismisses his "blues" with a joke : —



The Finale, *Allegro assai*, is a work of such marvellous skill that, while the musical student can alone appreciate the genius of the master by close study of the score, yet the listener never is oppressed by its intricacies. All is clear, beautiful, and full of life and energy from the opening phrase,



which embodies the character of the whole movement, to the last note. Mozart reared this monument of orchestral writing with the modest means of what would nowadays be called a small orchestra, consisting, besides the string quartette, of two horns, a flute, two clarinets, two oboes, and two bassoons.

SYMPHONY No. 551 (KÖCHEL), IN C (JUPITER)

1. ALLEGRO VIVACE.
2. ANDANTE CANTABILE.
3. MINUET AND TRIO. ALLEGRETTO.
4. FINALE. ALLEGRO MOLTO.

Among all the symphonies of Mozart not one can equal the dignity, loftiness, and skill of the symphony in C, the last from his pen, which by common consent, as it were, has been christened the "Jupiter," both as compared with his other symphonies and with the symphonic works

of other composers before Beethoven appeared with his wonderful series. It was composed within a period of fifteen days, and completed August 10, 1788.

It has no introduction, but begins at once with the principal theme of the Allegro, which is constructed upon two subjects, — the first strong and bold in character at times, and again restful; and the second gay, even to the verge of hilarity. The first theme is as follows: —



The second theme, which is full of genuine *Gemüthslichkeit*, is given out by the strings, and its hilarity is intensified by the following episode, which dominates the whole movement, so far as its expression is concerned:—



The Andante is highly expressive. The materials which compose it are exquisite melodies whose beauty, especially that of the first, with muted violins, must appeal even to the dullest ear. The opening theme is as follows : —

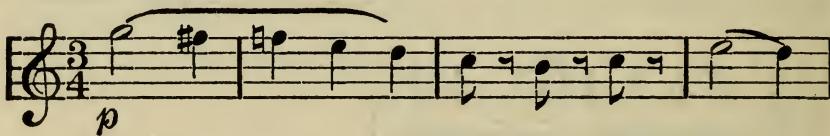


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After a repetition of four bars by the basses a new melody appears for the bassoons, which leads up to the second theme, given out by the oboes and full of rest and contentment. A charming coda brings the beautiful first part of the movement to its close. The second is devoted to the contrapuntal development of all this melodious material, which is accomplished with marvellous skill, and at the close returns to the original key and melody.

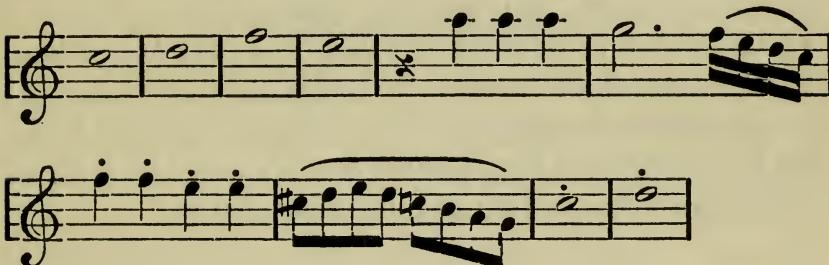
The Minuet is one of the happiest and most charming of all his numbers in this rhythm. There is a swing, an elasticity of movement, at once light and free, and a gaiety and freshness which belong almost exclusively to Mozart. It begins with the following theme: —



The trio is in the same key, and is equally happy in its expression of *naïveté* and cheerful humor.

The Finale is the masterpiece of the symphony. In combinations of the most astonishing contrapuntal skill with freedom of movement it will always remain a monument to the genius and knowledge of the composer. It almost seems as if in this last movement of his last symphony Mozart desired to give to the world an immortal legacy which should forever bear witness to the greatness

of his musical name. It is built up on four themes developed in fugal treatment. Colossal figures of counterpoint are combined with the most graceful motives, each thoroughly individual in character and all fitted together in every variety of union, but never at the sacrifice of that grace and fancy for which Mozart is so conspicuous. The first theme is an old church-music phrase which was a favorite with him :—



The second theme is announced at once :—



At its close the first is treated as a five-part fugue, after which the third theme appears on the violins :—



The fourth theme enters in graceful fashion :—



These are the materials which Mozart elaborates with marvellous skill. As the development proceeds he inverts

the second theme, giving a fresh melodic subject, which enters into the combination as clearly and individually as its companions. Thus on into the coda, which again reveals the masterly skill of the composer and the ease with which he treated the most intricate contrapuntal difficulties. It is not necessary to follow the progress in detail, for in spite of all its complications the movement will always commend itself to the hearer by its smooth, flowing character, showing that however difficult these ingenious and elaborate contrivances may seem they did not exist as difficulties to the composer, but were only used as symbols to express the glowing, animated picture which occupied his thoughts. That picture was one of human life in its most powerful, active, and dignified phases.

P A I N E

1839 - 1906

ŒDIPUS TYRANNUS

THE first public performance of the "Œdipus Tyrannus" of Sophocles in America was given at the Sanders Theatre (Harvard College), Cambridge, Mass., May 17, 1881, for which occasion Mr. Paine composed the music incidental to the world-famous tragedy. The performance was a memorable one in many ways. The tragedy was given in the original language. It was the first event of the kind in America. The audience was a representative one in culture, education, and social brilliancy.

The story of the Theban hero, his ignorance of his own parentage, his dismay at the revelation of the oracle that he would kill his father and marry his mother, his quarrel with the former, resulting in the very tragedy he was seeking to avoid, his solution of the riddle of the Sphinx, the reward of the Queen's hand which Creon had promised, leading to the unfortunate marriage with his mother, Jocasta, thus completing the revelation of the oracle, does not need description in detail. The marriage was followed by a pestilence that wasted Thebes, and at this point the plot of the drama begins. It concerns itself with the efforts of Œdipus to unravel the mystery of the death of his father, Laius, which leads to the discovery that he himself was the murderer, and that he had been guilty of incest with his own mother. Jocasta hangs herself, and Œdipus,

rushing frantically into the palace, beholds her, and, overwhelmed with horror at the sight and the fulfilment of the oracle, seizes her brooch-pin and blinds himself. In the "Œdipus at Colonos" the sequel is told. The hero dies in the gardens of the Eumenides, happy in the love of his daughters and the pardon which fate grants him.

The music to the tragedy is thoroughly classical in spirit, and has all the nobility, breadth, dignity, and grace characteristic of the Greek idea. The principal lyric movements of the chorus, the choral odes, of which there are six, comprise the scheme of the composer. The melodramatic practice of the orchestra accompanying spoken dialogue only appears to a limited extent in the third ode; and the chorus, as narrator, is accompanied by music only in the last seven lines of the play, which form the postlude. The orchestral introduction, which is treated in a skilful and scholarly manner, epitomizes the spirit of the work. The odes are divided as usual into strophes and antistrophes, assigned alternately to a male chorus of fifteen and full chorus. The first ("Oracle, sweet-tongued of Zeus"), which has the genuine antique dignity and elevation, is a description of the sufferings of the people from the pestilence which has wasted Thebes since the unnatural marriage of Œdipus and Jocasta, and a fervent prayer to the gods for aid. The second ("Thou Delphic rock, who can he be?") concludes the scene where the blind prophet Tiresias arrives upon the summons of Creon and accuses Œdipus of the crime, accompanying the accusation with dark hints of further guilt. In this ode, which is specially noticeable for its rich and graceful treatment, the chorus expresses its disbelief of the charges. In the third scene Creon enters to protest against the accusations of Œdipus, but a quarrel ensues between them, which results in the menace of death to the former. Jocasta appears, and upon her intercession Creon is allowed to depart. In

the ode the chorus joins in this appeal to Oedipus,—a strong, vigorous number, the effect of which is heightened by the intervening spoken parts of Creon, Oedipus, and Jocasta, with musical accompaniment. The fourth ode ("Oh, may my life be spent in virtue") is a vigorous denunciation of the impiety of Jocasta in speaking scornfully of the oracles. The fifth ode ("If I the prophet's gift possess") is full of idyllic grace and sweetness, realizing in a remarkable degree the old Grecian idea of sensuous beauty. It is a speculation upon the divine origin of Oedipus, after the messenger relates the story of the King's exposure in his childhood upon Mount Cithæron, and contains a charming tenor solo. The last ode ("O race of mortal men!") bewails the vicissitudes of fortune, and is full of the tragic significance of impending fate. The work comes to a close with the postlude ("Ye who dwell in Thebes our city, fix on Oedipus your eyes").

THE NATIVITY

The text of "The Nativity," for chorus, solo voices, and orchestra, is taken from the hymn in Milton's ode "On the Morning of Christ's Nativity," and is composed in three parts. After a short instrumental introduction, which works up to an effective climax, the cantata begins with a chorus ("It was the Winter wild"), introduced by the soprano, developing to full harmony at the words "Nature in awe to Him," and closing pianissimo. After a short soprano solo ("But He her fears to cease") the chorus resumes ("With turtle wing the amorous clouds dividing"). A succession of choral passages follows, admirably suggestive of the sentiment of the poem,—a vigorous, stirring allegro, "No war or battle's sound was heard the world around;" "And kings sat still with awful eye," broadly and forcibly written; and a tender,

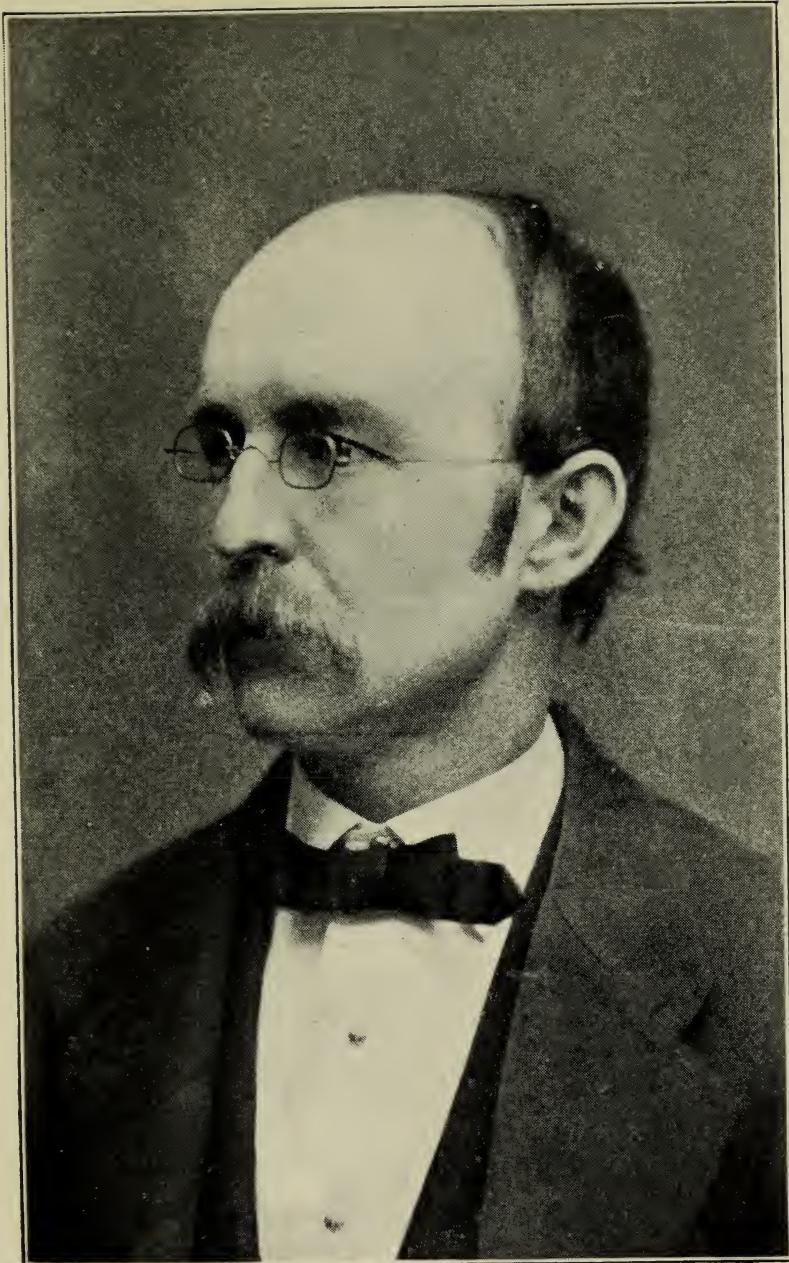
graceful number, "But peaceful was the night." They are followed by another soprano solo ("And though the shady gloom"), full of brightness and animation, which leads directly to a majestic chorus ("He saw a greater sun appear"), which closes the first part.

The second part, a quartette and chorus, is pastoral in character, and reflects the idyllic quiet and beauty of the text. The quartette ("The shepherds on the lawn") is introduced by short tenor, bass, and alto solos, and also contains a melodious and graceful solo for soprano ("When such music sweet their hearts and ears did greet"), after which the full quartette leads up to a vigorous chorus ("The air such pleasure loath to lose") closing the part.

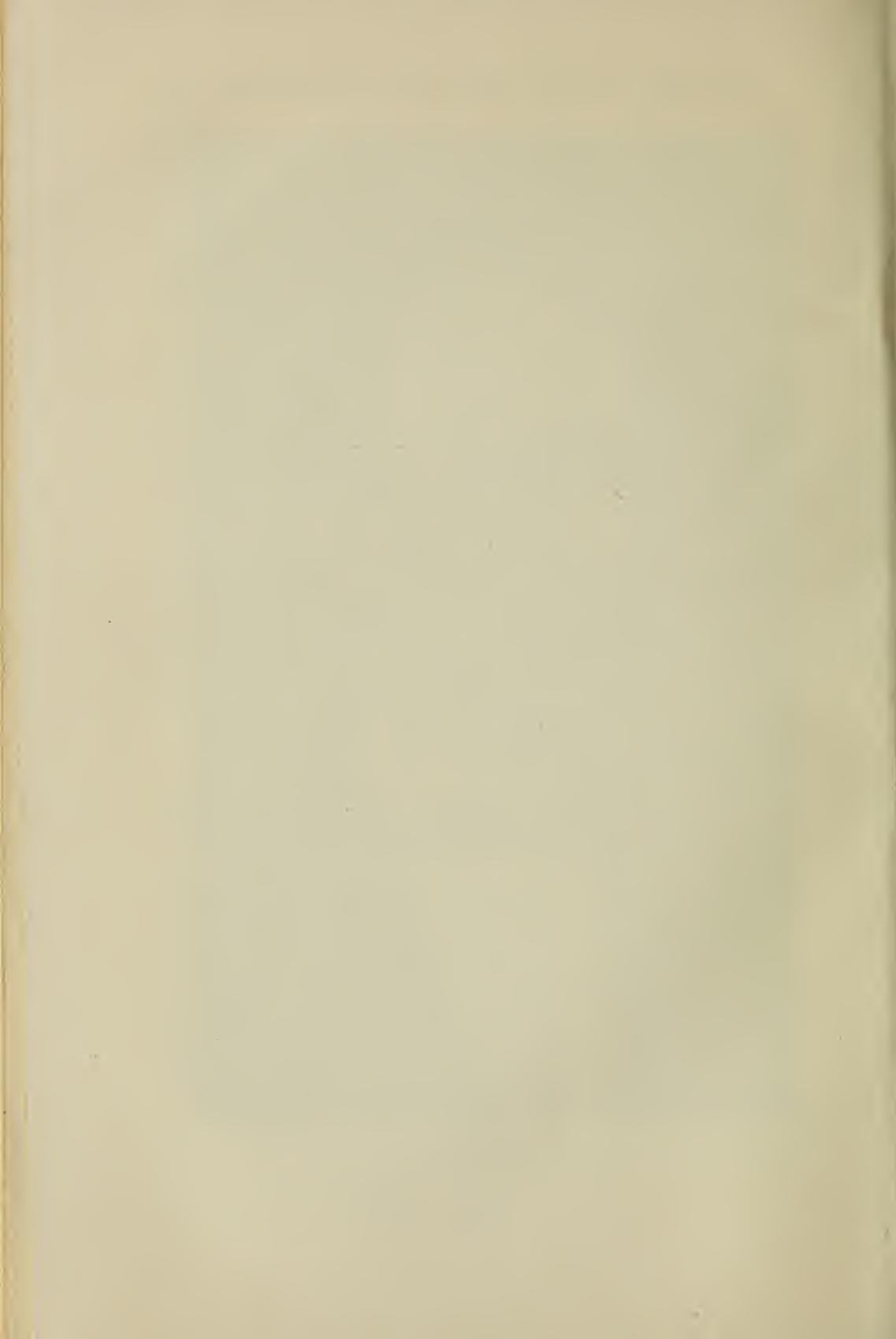
The third part is choral, and forms an effective climax to the work. It opens with the powerful chorus ("Ring out, ye crystal spheres"), emphasized by the organ bass with stately effect, and moves on majestically to the close.

THE REALM OF FANCY

"The Realm of Fancy" is a short cantata, the music set to Keats's familiar poem "Ever let the Fancy roam." With the exception of a dozen lines, the dainty poem is used entire, and is set to music with a keen appreciation of its graceful beauty. A short allegretto fancifully trips along to the opening chorus ("Ever let the fancy roam"), which is admirable for its shifting play of musical color. A soprano solo ("She will bring in spite of frost"), followed by a very expressive barytone solo ("Thou shalt at a glance behold the daisy and the marigold"), leads up to a charming little chorus ("Shaded hyacinth, always sapphire queen"). A short instrumental passage, in the time of the opening allegretto, introduces the final chorus ("O sweet fancy, let her loose"), charmingly worked up, and closing in canon form.



JOHN K. PAINÉ



“PHŒBUS, ARISE”

Mr. Paine's ripe scholarship is shown to admirable advantage in his selection of the poem “Phœbus, Arise,” from among the lyrics of the old Scottish poet, William Drummond, of Hawthornden, and the characteristic old-style setting he has given to it. Like “The Realm of Fancy,” it is quite short; but like that cantata, also, it illustrates the versatility of his talent and the happy manner in which he preserves the characteristics of the poem in his music. Drummond, who has been called “the Scottish Petrarch,” and whose poems were so celebrated that even Ben Jonson could find it in his way to visit him, was noted for the grace and lightness of his verse, and the pensive cast with which it was tinged. It has little of the modern poetic style, and the composer has clothed his poem in a musical garb to correspond.

The cantata is written for tenor solo, male chorus, and orchestra, and opens with a brilliant chorus (“Phœbus, arise, and paint the sable skies with azure, white, and red”), closing with a crescendo in the old style. An expressive and somewhat pensive tenor solo follows (“This is that happy morn”). A short choral passage with tenor solo (“Fair king, who all preserves”) leads to a full, rich chorus (“Now, Flora, deck thyself in fairest guise”). In the next number the chorus returns to the opening theme (“Phœbus, arise”), and develops it with constantly increasing power to the close.

SAINT PETER

“Saint Peter,” Mr. Paine's only oratorio,—and from the highest standpoint it may be said the only oratorio yet produced in this country,—was written in 1872–73, and first performed at Portland, Maine, in June of the latter

year, under the composer's own direction. The solos were sung by Mrs. Wetherbee, Miss Adelaide Phillipps, Mr. George L. Osgood, and Mr. Rudolphsen. It was again produced with great success at the third Triennial Festival of the Boston Handel and Haydn Society, May 9, 1874, with Mrs. J. Houston West, Mr. Nelson Varley, Miss Phillipps, and Mr. Rudolphsen in the principal parts.

The establishment of Christianity, illustrated by the four principal scenes in the life of Saint Peter, forms the subject of the oratorio. It is divided into two parts, and these are subdivided as follows: Part I, The Divine Call; The Denial and Repentance. Part II, The Ascension; Pentecost. The overture, a short adagio movement expressive of the unsettled spiritual condition of the world prior to the advent of Christianity, leads directly to the opening chorus ("The time is fulfilled"), which develops not only this subject, but also a second ("Repent, and believe the glad tidings of God"), in a masterly manner. The chorus, written in noble style, is followed by the tenor recitative, which describes the divine call of our Lord to Simon and Andrew as "He walked by the Sea of Galilee." It prepares the way for a soprano aria ("The spirit of the Lord is upon me") which announces the glad tidings they are commissioned to deliver. Twelve male voices, representing the disciples, accept the call in the chorus ("We go before the face of the Lord"), which is beautifully accompanied by and interwoven with the full chorus, closing with the smoothly flowing chorale ("How lovely shines the morning star!"). Then ensues the first dramatic scene. To the question of the Saviour "Who do men say that I am?" the twelve male voices first reply, followed by Peter in a few bars of very effective recitative, "Thou art the Christ." A tenor arioso, declaring the foundation of the Church "upon this rock," is followed by a noble and exquisitely chaste bass aria for Peter ("My heart is glad and

my spirit rejoiceth"), the scene ending with the powerful chorus ("The church is built upon the foundation of the Apostles and prophets"). The next scene (The Denial and Repentance) opens with the warning to Peter that he will deny his Lord, and his remonstrance ("Though I should die with Thee"), which is repeated by the Apostles. These brief passages are followed by a pathetic aria for tenor ("Let not your heart be troubled") and a beautifully worked-up quartette and chorus ("Sanctify us through Thy truth"). A contralto solo announces the coming of "Judas with a great multitude," leading Jesus away to the High Priest, and is followed by the expressive chorus, "We hid our faces from Him." The scene of the denial is dramatic, the alternating accusations of the servants and the denials of Peter being treated with great skill; and closes with an effective contralto recitative, illustrating the sad words: "And while he yet spake, the cock crew. And the Lord turned, and looked on Peter; and he remembered the word of the Lord, and he went out and wept bitterly." An orchestral interlude follows, in the nature of a lament, a minor adagio full of deep feeling. It is followed by an aria for Peter ("O God, my God, forsake me not"), which is cast in the same strain of lamentation as the orchestral number which precedes and really introduces it. At its close a chorus of angels, sopranos and altos with harp accompaniment ("Remember, remember from whence thou art fallen"), is heard warning Peter, augmented on the introduction of the second subject ("And he that overcometh shall receive a crown of life") by the full chorus. This chorus is followed by a beautiful aria for alto ("The Lord is faithful and righteous to forgive our sins"); and then a massive chorus, which is fairly majestic ("Awake, thou that sleepest"), closes the first part.

The second part opens with a chorus ("The Son of

Man was delivered into the hands of sinful men"), which tells the story of the crucifixion, not only with great power, but also with intense pathos, ending with the chorale "Jesus my Redeemer lives," which invests the sad narrative with tender and consolatory feeling. The ascension scene is accompanied by graceful and expressive recitatives for tenor and bass, followed by a tenor arioso ("Go ye and teach"), and a short soprano recitative ("And He lifted up His hands"), leading to the full, melodious chorus "If ye then be risen." The next number is an impressive soprano solo ("O Man of God!"), in which Peter is admonished "to put on the whole armor of God and fight the good fight." A beautifully written quartette ("Feed the flock of God") closes the scene of the ascension. The last scene opens with a tenor solo describing the miracle of Pentecost, set to an extremely vigorous and descriptive accompaniment. It is followed by the chorus "The voice of the Lord," which is one of the most effective in the whole work, though not constructed in the massive style of those which close the two parts. A contralto recitative links this chorus to its successor ("Behold! are not all these who speak Galileans?"). After a brief soprano recitative Peter has another vigorous solo ("Ye men of Judæa"), which is as dramatic in its style and almost as descriptive in its accompaniment as the opening tenor solo of this scene. A reflective aria for alto ("As for man") follows it, and bass and tenor recitatives lead up to the eagerly questioning chorus of the people ("Men and brethren"). The answer comes from Peter and the Apostles ("For the promise is to you"). An intricate chorus ("This is the witness of God"), closing with a chorale ("Praise to the Father"), leads to the Finale, which comprises the chorus ("Beloved, let us love one another"), written for bass solo, tenors, and basses, the disciples, and full chorus; an effective

duet for soprano and tenor ("Sing unto God"); and the final majestic chorus ("Great and marvellous are Thy works").

THE TEMPEST

Professor Paine's symphonic poem, "The Tempest," illustrative of Shakspeare's play, was composed in 1876, and first performed in New York by the Thomas Orchestra in 1877. It is written in four connected movements, and the clew to its meaning is sufficiently given in the programme which the composer has furnished. The first movement, *Allegro con fuoco*, in D minor, describes the storm; the second, *Adagio tranquillo*, in E major, a calm and happy scene before Prospero's cell and Ariel's appearance, the motives given out by solo flute, clarinet, and harp, supported by the strings and winds; the third, *Allegro moderato e maestoso*, in C major, Prospero's tale; and the fourth, *Allegro ma non troppo*, in D major, the happy love of Ferdinand and Miranda, and an episode with Caliban solo, bassoon, and Ariel, flutes, harps, clarinets, and strings, closing with the triumph of Prospero's potent art. The work is written in a scholarly manner, and is not only poetically suggestive, but wonderfully rich and clear in its expression.

SYMPHONY No. 2, IN A (SPRING). OP. 34

1. INTRODUCTION. ADAGIO SOSTENUTO. (The Departure of Winter.) ALLEGRO MA NON TROPPO. (The Awakening of Nature.)
2. SCHERZO. ALLEGRO. (May Night Fantasy.)
3. ADAGIO. (A Romance of Springtime.)
4. ALLEGRO GIOJOSO. (The Glory of Nature.)

The Spring symphony was composed in 1879-80. It is a work characterized by scholarly dignity and purity of style, as well as by the grace and freedom of its musical

ideas and their adaptation to the expression of definite programme-music through the medium of brilliant and effective instrumentation. Altogether, it is by far the most important instrumental work yet produced by an American composer.

The introduction is clearly typical of the melancholy and frigid desolation of Winter. It begins with a suggestive minor theme for the tenors and 'cellos, the contrabass and horn furnishing the background. As the harmony is increased it grows grimmer and more agitated in tone, until a tremolo of the strings makes way for a melody for the clarinet,— harbinger of Spring. It is followed by a tempestuous climax. The Winter is going out like a lion. As the storm subsides it gives place to a pianissimo tremolo of the strings leading to a change to the major key. Spring has come. The violins keep up their tremolo, as if filled with anticipations, when suddenly the principal theme is given out by the second violins and 'cellos, soon joined by the violins and clarinets in a bright stream of melody, after which the violins resume their suggestive episode. Fresh motives, clear, cheerful, and buoyant in character, are introduced, with which the winter theme strives in vain contention. Near the close a sweet melody for the violins occurs, and the Allegro ends with the tremolo taken at first fortissimo and gradually dying away.

The Scherzo is entitled "May Night Fantasy," and well answers to its name. It opens with a graceful, airy theme, which in its melodious progress, accompanied by the songs of birds and the sounds of animated nature calling from instrument to instrument, is a genuine bit of spring poetry, full of gay color and warm, rich tone. The trio finely contrasts with the tenderness of its cantabile melody.

The Adagio is broadly laid out. The principal theme is in sombre color, but poetic in its feeling, and tinged here and there with reminiscences of the winter theme.

It is undoubtedly intended for a reverie, full of restless aspiring and serious introspection. The theme pervades the whole movement, and is enriched by subsidiary phrases from the various instruments of the same general character.

The Finale, *Allegro giojoso*, is a noble and exalted climax to the work, its distinguishing feature being a grand chorale-like theme of thanksgiving expressing the joy of man over the return of Spring and the glory of Nature. The opening theme is bright and exhilarating, and after its full development alternates with the swelling pæan of praise, which is exceedingly impressive in its repeated utterances by full orchestra.

H. W. PARKER

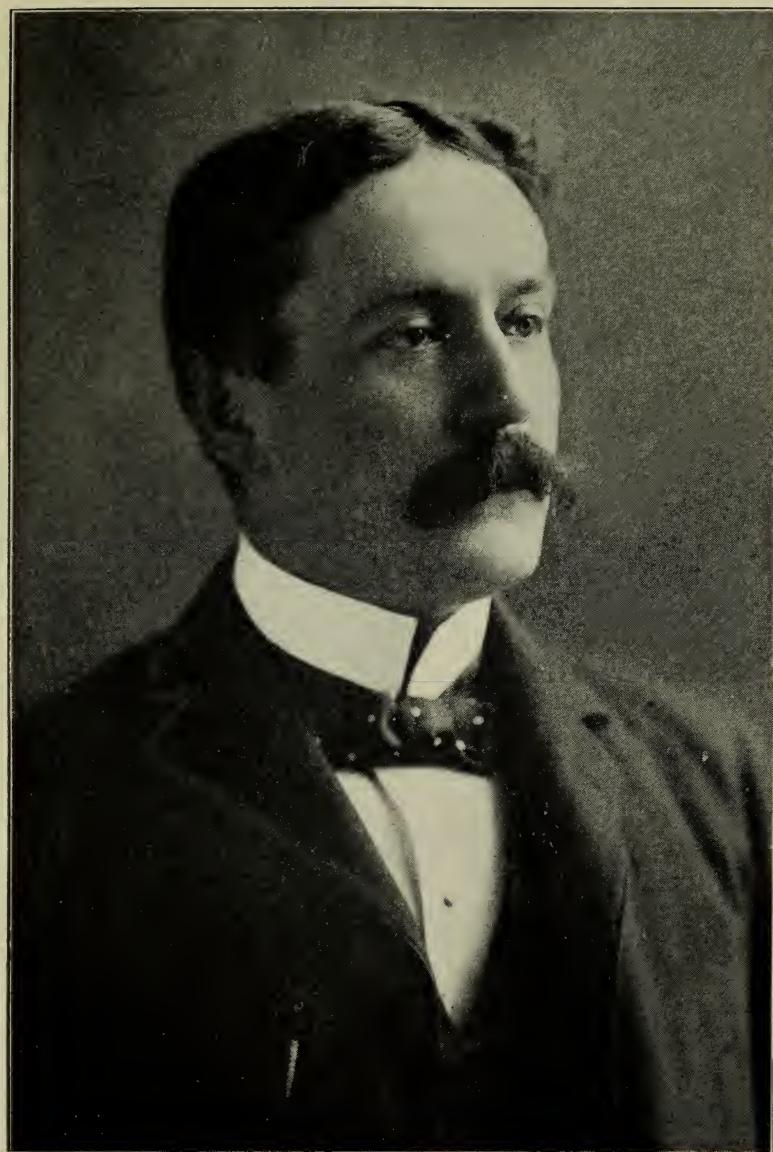
1863 -

KING TROJAN

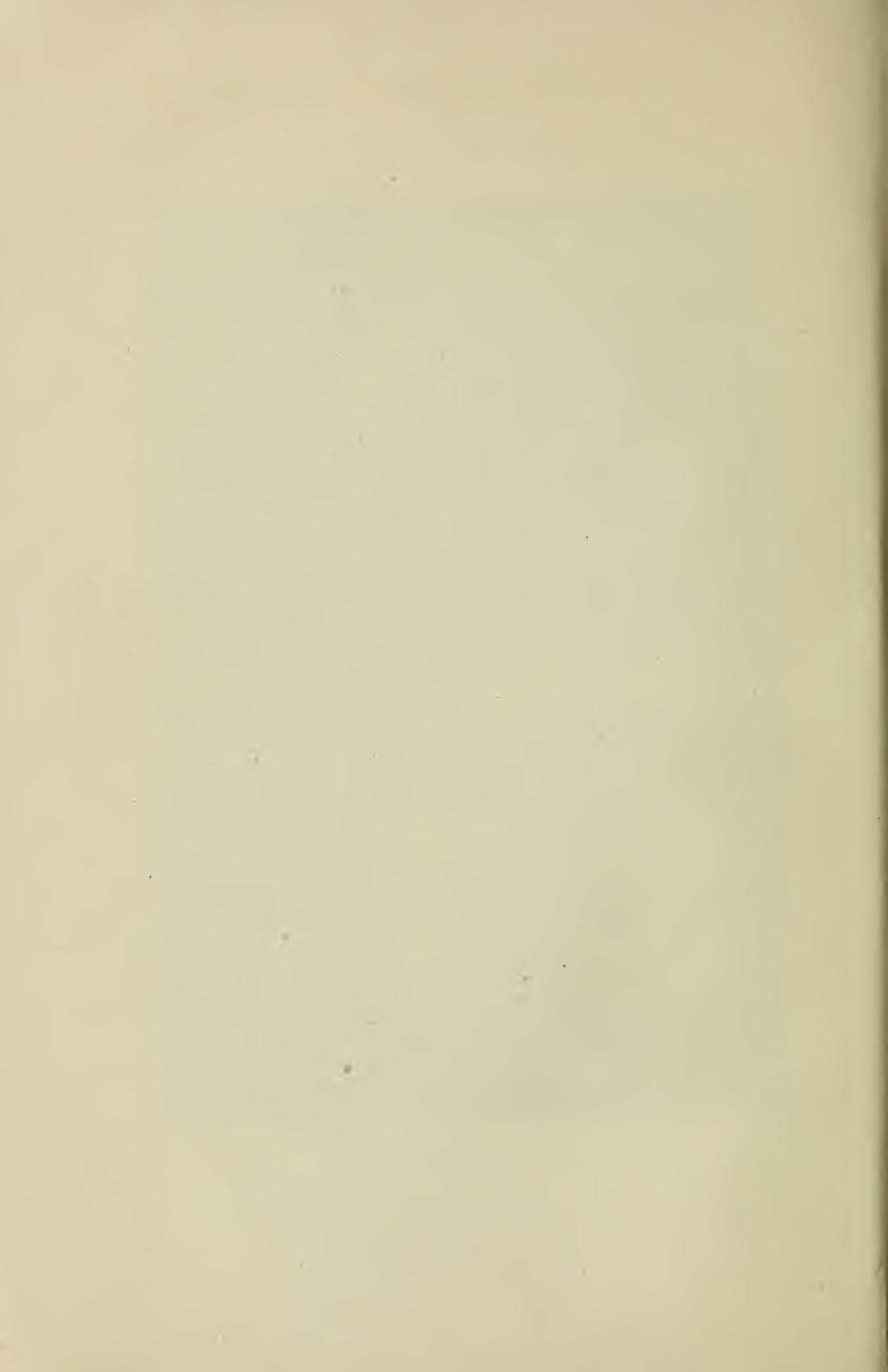
"KING TROJAN," composed for chorus, solos, and orchestra, was written in March, 1885, and first performed in July of the same year, at Munich. Its story is the poem of the same name, by Franz Alfred Muth, the English version being a free and excellent translation by the composer's mother, Mrs. Isabella G. Parker, of Auburndale, Mass.

After a short and graceful introduction, the cantata opens with a solo describing the quiet beauty of a summer night, daintily accompanied by wind instruments and harp. A second voice replies ("O summer night!"), and then the two join in a vigorous duet ("Oh, fill thou even with light of heaven"). A short solo for a third voice leads to a chorus which gives us a picture of King Trojan's castle gleaming in the moonlight. It is followed by an effective solo for the King ("The horse is neighing, O page of mine"), in which he bids his page saddle his steed for a night ride to visit his distant love. The chorus intervenes with a reflective number ("What thinks she now?"), which is dramatic in style, describing the mutual longing of the lovers to be together.

The second scene opens with a short solo by the page ("Up, up, O King, the horses wait"), followed by the chorus as narrator, describing the ride of the King and his companion through the greenwood, with which is interwoven Trojan's solo ("How sweet and cool is yet the



HORATIO W. PARKER



night !"). In the next number, a vivacious allegro, the story of the ride is continued by the chorus, with a characteristic accompaniment, and again Trojan sings a charming tribute to the summer night, which is followed by responsive solos of the King and the page, in the allegro and penseroso style,— the one singing of the raptures of night, the other of the gladness of day and sunlight. A passionate bit of recitative ("Now swift, ye horses") by Trojan reveals the secret of the King's haste. He is King of the night, and the morning ray will be fatal to him. A short choral number ("And forward fly they") brings the first part to a close with the arrival of the riders at the Queen's castle.

The second part opens with a beautiful solo, quartette, and chorus ("Good-night, the lindens whisper"), which describes the meeting of the lovers, while

"Beneath the lofty castle gate
Slumbers the page who so long must wait.
Then crows the cock, the hour is late."

At this note of warning the page appeals to his master to fly, for the sunlight will bring him pain and harm. The dallying King replies, "Hark ! how the nightingale yet sings." A small chorus intervenes with the warning "Love is so fleeting, night is so fair." The Queen appeals to him, "What seest thou, O King?" To which Trojan replies with agitation, "The ruddy morning, it is my death." Again comes the page's warning. The King springs up in alarm and hastens to his steed. In a chorale presto movement the ride back is described. The King conceals himself in a dark thicket, hoping to escape, but the night has vanished and the day has begun. Its beams penetrate his refuge, and with a last despairing cry ("Accursed light, I feel thee now") he expires. A short chorale passage, with harp accompaniment, brings this very dramatic and fanciful composition to a close.

HORA NOVISSIMA

"Hora Novissima," the music by Horatio W. Parker, text arranged by Mrs. Parker, mother of the composer, was first performed by the Church Choral Society of New York in 1893, and has been often given since that time both in the United States and in England,—in the latter country at the Worcester Festival of 1899, and by the Royal Choral Society of London in 1901. As a choral and orchestral setting it is one of the most interesting as it is one of the most ambitious works by an American composer.

The original Latin text, comprising three thousand lines upon the subject "De contemptu mundi," was written in the twelfth century by Bernard of Morlaix, a monk in the Abbey of Cluny, and from these Professor Parker has selected the stanzas which form the climax of the "Rhythm," as the poem is called, and picture a vision of the New Jerusalem. These thirty-five verses, of six lines each, present metrical difficulties, besides a constant uniformity in character, but the composer has overcome them with great technical skill. Of the eleven numbers, four are for solo voices. The remaining choral parts are written in plain, strong harmony, and are massive in construction.

The opening chorus (*Hora novissima*), "Cometh earth's latest hour," is preceded by a long introduction which gives out many of the themes of the work, broadly and freely treated. This is followed by the quartette (*Hic breve vivitur*), "Here life is quickly gone," which begins contrapuntally, develops into solid, effective harmony, and closes with a beautiful cadenza. No. 3 is a bass solo (*Spe modo vivitur*), "Zion is captive yet," flowing in style and worked up with great rhythmical skill. No. 4 (*Pars mea, rex meus*), "Most mighty, most holy," is a chorus with introduction and fugue, which reaches a very

vigorous climax. It is followed by the melodious soprano aria (*O bone patria*), "O country, bright and fair." The solo, quartette, and chorus (*Tu sine littore*), "Thou ocean without shore," constructed of material from the opening number, closes the first part.

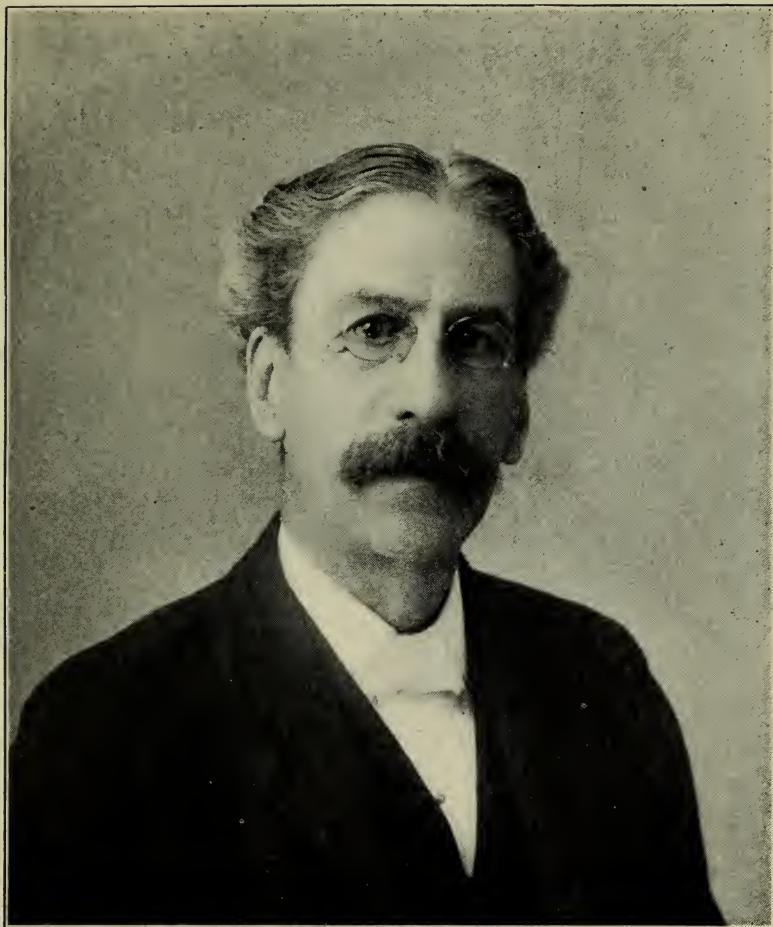
The second part opens with a tenor solo (*Urbs Syon aurea*), "Golden Jerusalem," most elaborately accompanied, which is followed by a rapid, jubilant, and massively constructed double chorus (*Stant Syon atria*), "There stand those halls." No. 9, a contralto solo (*Gens duce splendida*), "People victorious," is usually the most popular number in the work. It is followed by an *a capella* chorus (*Urbs Syon unica*), "City of high renown," a fugue unaccompanied and in strict style, and the work comes to a close with a powerful quartette and chorus (*Urbs Syon inclyta*), "Thou city great and high," in which the composer gathers up his chief themes and weaves them together fugally in a compactly and artistically finished whole. The musical work throughout is noble, dignified, and scholarly, and is a fitting setting for the text of the poem which has long been assigned by scholars to the same high rank as the "Stabat Mater" and "Dies Iræ."

J. C. D. PARKER

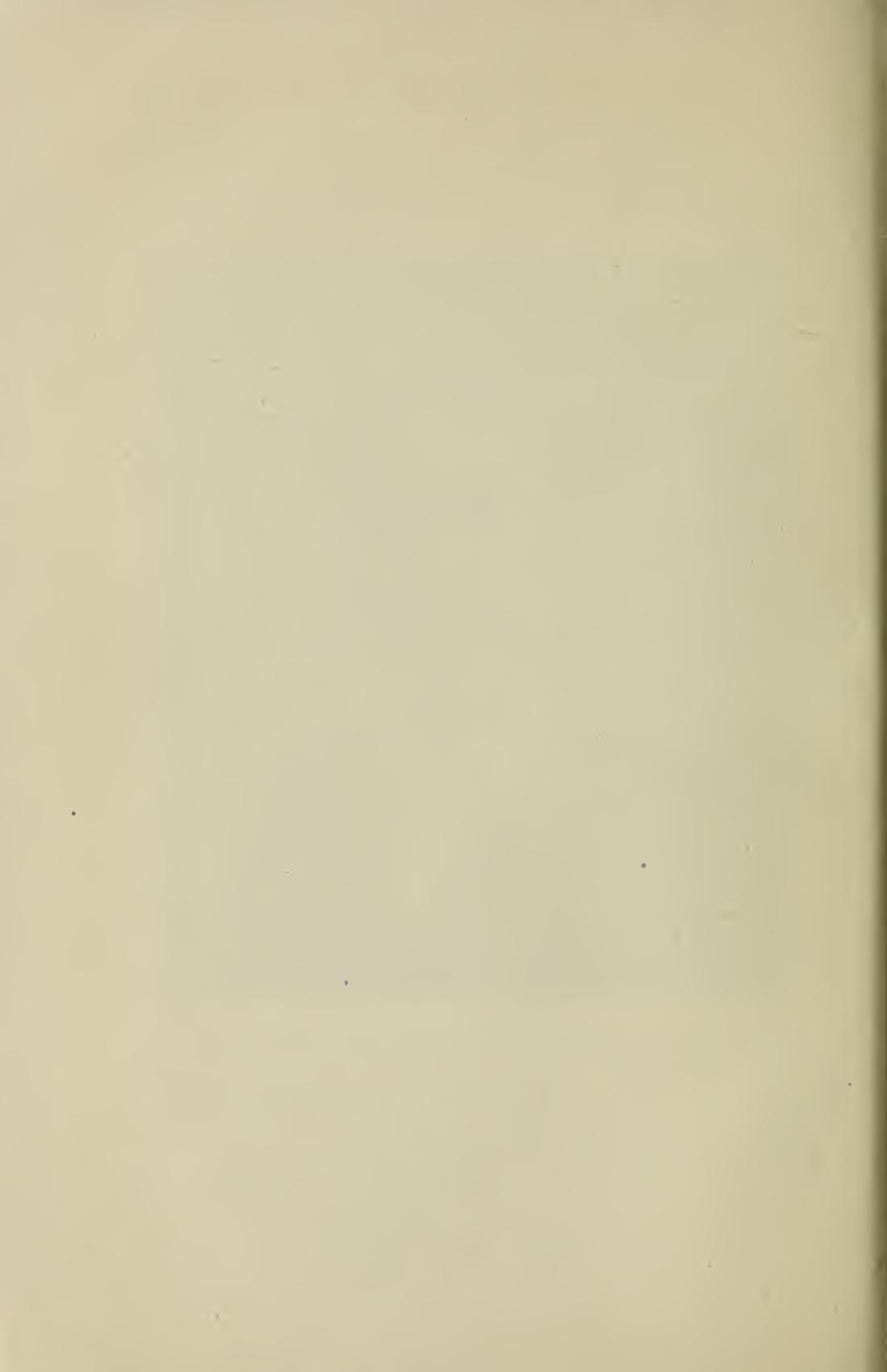
1828—

REDEMPTION HYMN

“**T**HE Redemption Hymn,” for alto solo and chorus, was written for the Fourth Triennial Festival of the Handel and Haydn Society, and was first given on that occasion, May 17, 1877, Anna Louise Cary-Raymond taking the solo. The words are taken from Isaiah li : 9-11. The work opens with a brief but spirited orchestral introduction, which leads to an exultant chorus (“Awake, O arm of the Lord !”), changing to a well-written fugue in the middle part (“Art thou not it?”), and returning to the first theme in the close. The next number is an effective alto solo (“Art thou not it which hath dried the sea?”) alternating with chorus. It is followed by a slow movement for alto solo and chorus (“Therefore the redeemed of the Lord shall return”), which closes gracefully and tenderly on the words, “Sorrow and mourning shall flee away.”



JAMES C. D. PARKER



PARRY

1848—

THE VISION OF LIFE

SIR HUBERT PARRY'S cantata, or symphonic poem, as he calls it, "The Vision of Life," was first produced at the Cardiff Festival, September 27, 1907, and both by its beauty and the scholarly character of the work is likely to find its way, in whole or in part, to the concert-room. It is built upon a poem presenting the landmarks of history, beginning with the primeval conditions of savagery. Then follow in quick succession Greek civilization and the worship of beauty; the ideals of Roman power and grandeur; the rise of Christianity; the warring of sects; the French Revolution; and finally the section "Dimly the certainties waken the hearts of men." The subject, as will be seen, is one of great dignity, and the composer has given it a dignified musical setting.

The score of the new work has not yet reached America at the time this volume is ready for the press (1908), but the music is spoken of by authoritative English critics as characterized by richness, spontaneity, and genius of invention, and the treatment of the vocal and instrumental forces as very interesting, while the thematic development is unusually perfect. The solo portions are divided between "A Dreamer," bass, and "The Spirit of the Vision," soprano. The most noticeable numbers are the chorus "To us is the glory of beauty revealed;" the imperial chorus referring to the decline of Rome; the furious

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chorus ("Red is the wild revenge") referring to the French Revolution; the meditative solo for soprano ("So near to perfect joy and peace"); an intonation of ecclesiastical music for male chorus; and the climax at the close ("We praise the men of the days long gone").



SIR CHARLES H. H. PARRY

R A F F

1822 - 1882

SYMPHONY No. 3, IN F MAJOR (IM WALDE). Op. 153

1. ALLEGRO. (Am Tage Eindrücke und Empfindungen.—“Day-time. Impressions and Sensations.”)
2. LARGO. (In der Dämmerung. *a.* Träumerei. *b.* Tanz der Dryaden.—“Twilight. Reverie. Dance of the Wood-nymphs.”)
3. ALLEGRO. (Nacht. Stilles Weben der Nacht im Walde. Einzug und Auszug der Wilden Jagd mit Frau Holle und Wotan. Anbruch des Tages.—“Night. The Quiet Murmur of Night in the Forest. Arrival and Departure of the Wild Hunt with Dame Holle and Wotan. Break of Day.”)

THE mottoes of the symphony in F major clearly enough express its meaning. It is a picture of day-time, twilight, and night in the woods. The first two movements are suggestive. The third attempts actual description, and with remarkable success. The first movement bears the title “Impressions and Sensations,” reminding one of Beethoven’s guide in the Pastoral symphony: “Expressive of feeling rather than painting.” It begins with an introductory call from the horns, followed by the strings, pastoral and mysterious in its effect, and throwing out hints of the subsequent theme-material of the movement. The first theme is given out by the strings, followed by a new phrase for strings and wind instruments, and leading up by ingenious modulations to a long second theme, which after full statement is partially repeated by the horns, with accompaniment of violins. A new figure follows for the bassoons, with the development

of which the first part of the movement comes to a close. In the further treatment of the thematic material frequent use is made of the horn signal in the Introduction. This and a fresh phrase for the violins, used as accompaniment, play an important part in the elaboration. All the themes pass in review, the beautiful second entire, and the coda brings to its close this charming picture of the quiet surprises of woodland in an autumn day.

The second movement, entitled "Twilight," consists of two parts, "Reverie" and "Dance of the Wood-nymphs," the first Largo and the second corresponding to the Scherzo and trio of the orthodox form. After a short introduction the Largo begins with a beautiful and suggestive melody — the reverie of the dreamer. After a short episode it is repeated, this time by the first horn and violas, with the remaining horns, violins, and 'cellos accompanying, — an effect which is not only thoroughly in keeping with the character of the dream-picture itself, but admirable from an artistic point of view. After another episode the theme returns twice, the first time with heightened pastoral effect, and the second time in much the same manner as when originally given out. The Scherzo opens with a lively passage for the flutes, and the trio starts off on the strings. It is in reality a dance movement, — the dance of the dryads, — but before its close the reverie motive of the Largo appears, and thus unifies the movement and completes the picture of the dreamer and his reverie intruded upon by the dancing wood-nymphs.

In the final movement the mythologies are somewhat mixed. The graceful dryads disappear in the twilight. Night comes on, and the grim spectres of the Northern sagas make their appearance, rising from the caverns of the earth and joining in the Wild Hunt in the air, — sad presage of coming death to the unfortunate spectator at

the diabolical scene. Darkness has overspread the forest, and the opening theme, with its fugal treatment and frequent repetitions, is typical of the stillness of night. That stillness is soon broken. In marked rhythm the strings and clarinets, supported by the 'cellos and bassoons, announce the approach of the Wild Hunt and its unearthly saturnalia. It is needless to follow the musical devices which the composer employs to produce his effect. There is no mistaking the meaning of this orgy. The same theme which announced the tramp of the hellish crew tells us they have passed by. Once more the "Stillness of Night" theme returns, but, like Emerson's "Brahma," they "turn and pass and come again." The horrible uproar is resumed; but at last they disappear, and stillness settles down once more, not to be disturbed again until a theme from the first movement appears. It is the dawn of breaking day, and from this we pass on into the sunrise.

SYMPHONY No. 5 (LENORE). OP. 177

1. ALLEGRO. ANDANTE QUASI LARGHETTO. (Liebesglück.—
"Happiness in Love.")
2. MARCH TEMPO. (Trennung.—"Separation.")
3. ALLEGRO. (Wiedervereinigung.—"Reunion in Death." Introduction and Ballad after Bürger's "Lenore.")

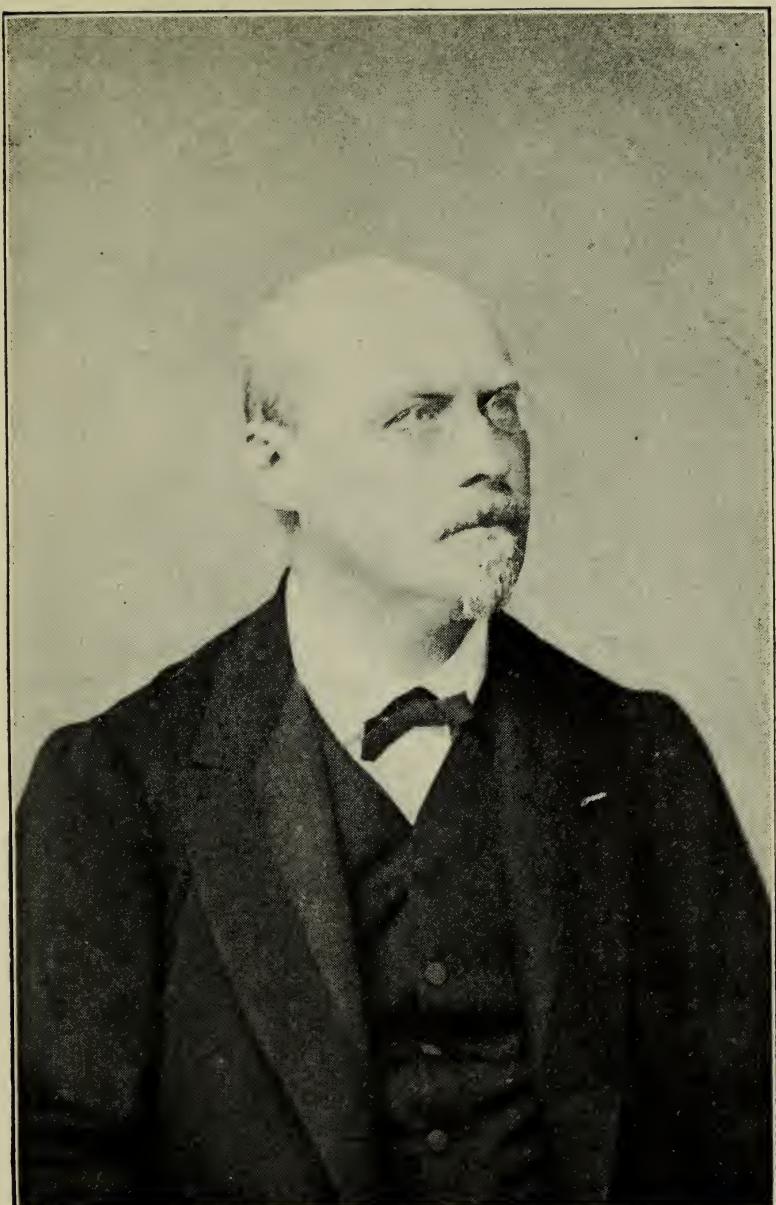
The "Lenore" is confessedly the best of Raff's symphonic works. It is written in illustration of Bürger's gruesome ballad, although it is only the third movement that is so marked by the composer. In the ballad itself the maiden Lenore mourns for her lover William, who has gone to the wars and from whom she has received no tidings, although peace has been declared. Hearing nothing of him from his returning comrades, she becomes frenzied, and blasphemous. In the night, however, there is a knock at her door. It is her lover, who informs her that he must bear her away a hundred leagues to their bridal chamber. She

mounts his steed behind him, and away they fly through the darkness. They meet with many grim encounters on the ride. A train of mourners bearing a corpse to the grave forsake it and join in the ghastly ride. Spectres dancing about a gibbet also fall in. At last, as day dawns they rush through a gate into a cemetery, William discloses himself to her as a skeleton, and the unfortunate Lenore at last finds relief from her sorrows.

The symphony is divided into three parts, the first of which, "Happiness in Love," consists of two movements corresponding to the first Allegro and Adagio of the usual symphonic form. They are entitled Allegro and Andante quasi larghetto. The two principal themes of the Allegro are simply expressions of happy, passionate scenes between the two lovers. In the third melody tenderness and longing speak out, which change to anxiety and foreboding in the development of this section of the movement. The second part of the movement is a delightful representation of the discourse of the lovers, in which it is not difficult to imagine William listening to the anxious expressions of Lenore and seeking to quiet her and allay her apprehensions.

The second movement is in march form, for war has broken out, and the lover must take his departure. The fascinating march is so familiar by its frequent performance that it hardly needs more than mere reference. It is interrupted by an episode of an agitated character, which graphically depicts the parting of the lovers and Lenore's grief and despair. Then the march is resumed, and dies away in the distance as the movement comes to a close.

The final movement is the one which the composer has indicated as being after Bürger's ballad, to which the other two are introductory. It opens with a plaintive theme given out by the strings, suggestive of Lenore mourning for her lover as she wakes from troubled dreams. Then



JOACHIM RAFF

follows an intimation of her fate in a brief phrase for the trombones. The trio of the march tells the story of her despair, for the army has returned without her lover. Her blasphemy and the remonstrances of her mother are clearly indicated. The recurrence of the first theme leads up to a rhythmical figure for the viola, representing the tramp of the steed bearing the spectre bridegroom. The bell tinkles softly, and Lenore descends to meet her lover. Then the 'cellos take up the figure, retaining it to the close. The terrible ride begins. The bassoons and oboes carry on the dialogue between the spectre and his bride. One after another the constantly intensified and impetuous music pictures the scenes of the ride, the 'cellos and other strings keeping up their figure. A gloomy dirge tells us of the funeral train, and a weird theme in triple time of the spectres' dance about the gibbet, accompanied by wild cries of the night birds. More and more furious grows the ride until the graveyard is reached, when, after a moment of silence following the transformation, a choral strain is heard, with a sad and tender accompaniment. The wretched maiden has at last found rest.

SYMPHONY No. 8, IN A (FRÜHLINGSKLÄNGE). OP. 205

1. ALLEGRO. ("Nature's Awakening.")
2. WALPURGIS NACHT.
3. LARGHETTO. ("First Blossoms of Spring.")
4. ALLEGRO. ("The Joys of Wandering.")

The symphony No. 8, in A, is entitled "Frühlingsklänge" ("Sounds of Spring") and is the first of a series of four, the other three being "Im Sommerzeit" ("In Summer Time"), "Zur Herbstzeit" ("In Autumn"), and "Im Winter" ("In Winter"). The first movement, Allegro, begins with a long introduction intended to depict the quiet of Nature before the awakening from her

winter sleep. It opens with long-drawn pianissimo chords given out by the string orchestra, with bassoons, to which the first horn imparts warmth and vitality with the opening tones of the first subject. The oboe, and after a few measures the flute, take up the theme with increasing life ; and at last the violins give decided animation to the movement, followed by the wood winds, which furnish bright and cheerful color. The call of the various instruments is answered by the full orchestra, which announces the theme entire, and with it the full awakening of Nature and her freedom from the sombre influences of winter. A charming pastoral episode leads up to the second theme, — a spring song for the violins, followed by a free canon for the strings, resolving into a coda for the new subject. The development of the two themes then occurs in the usual form, and the reprise closes with a jubilant outburst suggestive of a chorus of praise.

The second movement, "Walpurgis Night," brings us into Mendelssohn's world of fancy, but not with his light and airy step. It is weird and grotesque, instead of fanciful. Witches take the place of elves. They enter quietly at first, but as their numbers increase, with suggestions of the Wild Hunt, — a supernaturalism of which Raff is very fond, — they march on to their May orgies amid a din of trumpets, trombones, and horns, filling the air with horrid sounds sufficient to scare away all the spring nymphs and dryads. Their song accompanies a wild and furious tarantella as they perform their sacrifice. Then comes a sudden alarm ; and the ghostly celebrants disperse, for the dawn is approaching.

The third movement, Larghetto, brings welcome relief after all this blare and din. It is entitled "The First Blossoms of Spring," and opens with a suave and tender melody, most poetically orchestrated, and treated with unusual refinement to the end. The second theme is

equally pretty and sentimental, and enhances the graceful and spring-like effect of the movement. The theme is intoned by the violins with a pizzicato accompaniment by the 'cellos, which in turn take up a fresh, melodious phrase, the violins carrying the accompaniment in graceful semi-quavers. In the close there is an effective imitation of a bell, produced by the flutes in combination with the pizzicato of the second violins.

The fourth movement, "The Joys of Wandering," is characterized by a resumption of the clamor and noisy resonance of the first two. Spring, with its blossoms and songs of birds, is evidently left behind, and the wanderer is out in the world seeking freedom and happiness. The symphony closes with a long coda in which the brass instruments dominate. Though very pleasing by its variety in effects and realistic color, it has not made such an impression as the "Lenore" or "Im Walde,"—his earlier works; but of the series to which it belongs, it is unquestionably the most popular.

R A N D E G G E R

1832 -

FRIDOLIN

"FRIDOLIN, or the Message to the Forge" was written for the Birmingham Triennial Musical Festival of 1873. The words, by Mme. Erminia Rudersdorff, are founded on Schiller's ballad, "Der Gang nach dem Eisenhammer." The *dramatis personæ* are Waldemar, Count of Saverne; Eglantine, Countess of Saverne; Fridolin, page to the Countess; and Hubert, squire to the Count. The story closely follows that of Schiller.

A short but stirring prelude introduces the declamatory prologue-chorus ("A pious youth was Fridolin"). The cantata proper opens with a recitative by Fridolin ("Arising from the lap of star-clad night"), leading up to the quiet, dreamy air, "None but holy, lofty thoughts." It is followed by a bass scena for Hubert ("Proceed, thou hateful minion, on thy path") which opens in an agitated manner, but grows more reposeful and tender in style as the subject changes in the passage "For one kind glance from out those eyes divine." Again the scene changes and becomes vigorous in the recitative "Dispelled by jealous rage is hope's fond dream," set to an imposing accompaniment, and leading to a brilliant, fiery allegro ("A thousand hideous deaths I'd make him die"). The next number is a graphic and spirited hunting-chorus ("Hark! the morn awakes the horn"), introduced and accompanied by the horns, and full of breezy, out-door



ALBERTO RANDEGGER

feeling. A long dialogue follows between Hubert and the Count, somewhat gloomy in character, in which the former arouses his master's jealous suspicions. The gloom still further deepens as Hubert suggests the manner of Fridolin's death ("Mid yon gloomy mountains"). Then follows the message to the forge by the Count in monotone phrases ("Mark, ye serfs, your lord's commands"), and the scene closes with a dramatic duet ("Death and destruction fall upon his head"). In striking contrast with these stormy numbers comes the charming, graceful chorus of the hand-maidens ("Calmly flow the equal hours"), followed by an expressive song for the Countess ("No bliss can be so great"). A short scene in recitative leads up to a tender duet ("Above yon sun, the stars above") for Fridolin and the Countess, closing with a powerful quartette for the four principal parts ("Now know I, Hubert, thou speakest true").

The ninth scene is admirably constructed. It opens with an animated and picturesque dance and chorus of villagers ("Song is resounding, dancers are bounding"), which swings along in graceful rhythm until it is interrupted by a solemn phrase for organ, introduced by horns, which prepares the way for a chorale ("Guardian angels sweet and fair"), closing with Fridolin's prayer at the shrine, interwoven with a beautiful sacred chorus ("Sancta Maria, enthroned above"). In a recitative and ballad ("The wildest conflicts rage within my fevered soul") the Count mourns over what he supposes to be the infidelity of his wife, followed by a long and dramatic scene with the Countess ("My Waldemar, how erred thine Eg-lantine?"). The last scene is laid at the forge, and after a short but vigorous prelude opens with a chorus of the smiths ("Gift of demons, raging fire"), in which the composer has produced the effect of clanging anvils, roaring fire, and hissing sparks, with wonderful realism. The

chorus closes with passages describing the providential rescue of Fridolin and the fate of Hubert, and an Andante religioso ("Let your voices anthems raise"). The epilogue is mainly choral, and ends this very dramatic work in broad, flowing harmonies.

RHEINBERGER

1837 -

TOGGENBURG

"**T**OGENBURG," a cycle of ballads, was written in 1880. The music is for solos and mixed chorus, the ballads being linked together by motives, thus forming a connected whole. The story is a simple one. The bright opening chorus ("At Toggenburg all is in festive array") describes the pageantry which has been prepared to welcome the return of Henry, Knight of Toggenburg, with his fair young Suabian bride, the Lady Etha. The chorus is followed by a duet and alto or barytone solo, which indicate the departure of the Knight for the wars, and the Lady Etha's loss of the wedding ring. The next number, a solo quartette and chorus ("Ah ! huntsman, who gave thee the diamond ring?"), is dramatic in its delineation of the return of the victorious Knight, who, observing the ring on the finger of the huntsman, slays him, and then in a fit of jealousy hurls the Lady Etha from the tower where she was waving him welcome. The next number is a female chorus ("On mossy bed her gentle form reposes"), very slow in its movement and plaintive in character. It is followed by a weird and solemn chorus ("Through the night rings the horn's blast with power"), picturing the mad ride of the Knight through the darkness, accompanied by the dismal notes of ravens and mysterious sounds like "greetings from the dead," which only cease when he discovers the corpse of his lady with the cross on its breast. A short closing chorus

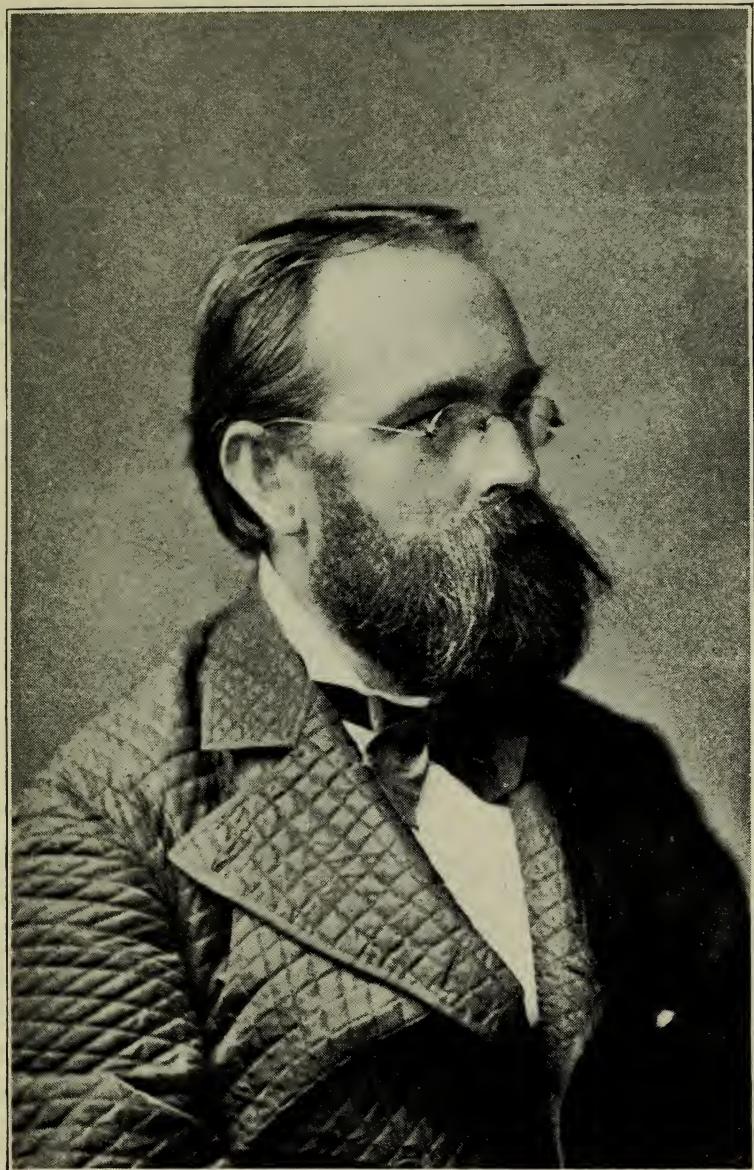
("Toggenburg all is in mourning array"), funereal in style, ends the mournful story. Though the work has somewhat both of the Schumann and Mendelssohn sentiment in it, it is nevertheless original and characteristic in treatment. The melodies are pleasing throughout, and cover a wide range of expression, reaching from the tenderness of love to the madness of jealousy, and thence on to the elegiac Finale.

SYMPHONY NO. I (WALLENSTEIN). OP. 10

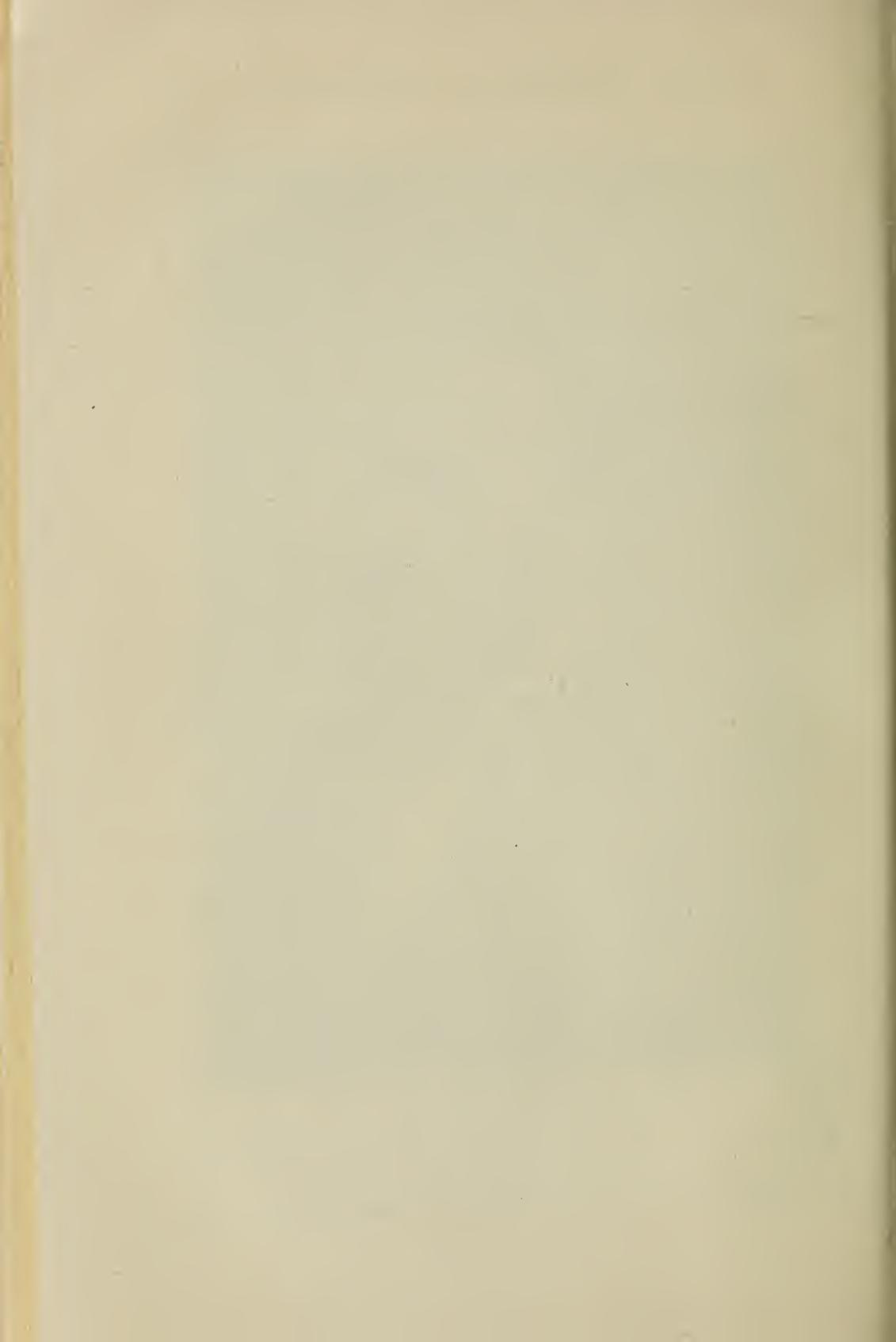
1. VORSPIEL.
2. ADAGIO. ("Thekla.")
3. SCHERZO. POCO PIÙ MODERATO. ("Wallenstein's Camp.
The Friar's Admonition.")
4. FINALE. ("Wallenstein's Death.")

The great hero of the Thirty Years' War has been celebrated by Schiller in two of his dramas,— "The Piccolomini" and "The Death of Wallenstein." The former is introduced by a one-act prologue entitled "The Camp of Wallenstein." The composer has selected episodes from this trilogy for musical illustration. Thus in the Vorspiel, or prelude, he undertakes a sketch of the great soldier himself; the Adagio brings before us a picture of the devoted Thekla; the Scherzo is based upon the prologue already mentioned; and the Finale delineates the close of the tragical story.

The opening movement, an Allegro, entitled "Vorspiel," in its animated principal theme sketches the hero conscious of his strength, full of ambition, and dominating the camp. Other themes more tender in character follow, evidently suggestive of his relations to Max and Thekla, the devoted but sorrowful princess of Friedland. Short and sombre motives occur, foreshadowing the impending doom of the hero. The Vorspiel plays the same part for the symphony that the overture does for the opera. It



JOSEPH RHEINBERGER



sketches its scenes and sentiment, and its themes reappear in the other three movements.

The Adagio, entitled "Thekla," is a character-sketch, opening with a first theme of extraordinary beauty. The second theme, given out by the wind instruments, accompanied by the violins, is tender and plaintive in character, and is evidently intended for a picture of Wallenstein's daughter. A short episode follows, touching upon her love for Max, and the movement closes with a delineation of the unrest which ever after follows the unfortunate maiden.

The third movement, Scherzo, "Wallenstein's Camp," opens with a theme full of gaiety and abandon, given out by the violins, followed by several shorter themes and episodes intended as pictures of the wild scenes among the Croats, Uhlan, Yagers, Cuirassiers, and camp-followers of Wallenstein. After the development of this material the principal subject returns and leads up to a new theme, — an old Netherlandish troopers' song, called "William of Nassau," which was a great favorite in the time of the Reformation. After its development, which is accomplished in an effective manner, the Trio, *poco più moderato*, called "The Friar's Admonition," which in the prologue is a scene for a Capuchin who enters amid the general revelry and hurls his maledictions at Wallenstein, begins with a phrase in mock ecclesiastical style, leading up to the principal theme, to which subsidiary phrases respond, evidently suggestive of the soldiers' taunts and menaces. After the development of these episodes the violins give out a light, vivacious melody in dance tempo. At the close of the trio the Scherzo is repeated.

The Finale, "Wallenstein's Death," opens with a short prologue foreshadowing in sombre tones the coming tragedy. The movement really begins with an *Allegro vivace* which recalls martial surroundings. The hero wanders in

dreams, and the music delineates his visions. He awakes, and again it paints the bustle of camp-life, then changing to an Adagio, as the hero slumbers again. Thus the music alternates between the spirited scenes of the camp and Wallenstein's dream-fantasie, until the trumpets and trombones, in wild dissonances, accompanied by a general outburst from the whole orchestra, announce the catastrophe.

ROMBERG

1767 - 1821

LAY OF THE BELL

THE "Lay of the Bell" was composed in 1808, the music being set to Schiller's famous poem of the same name, whose stately measures are well adapted to musical treatment. It opens with a bass solo by the Master, urging on the workmen ("In the earth right firmly planted"). The full chorus responds in a rather didactic strain ("The labor we prepare in earnest"), and as it closes the Master gives his directions for lighting the fire in the furnace and mixing the metals. In this manner the work progresses, the Master issuing his orders until the bell is ready for the casting, the solo singers or chorus replying with sentiments naturally suggested by the process and the future work of the bell. The first of these responses is the chorus ("What in the earth profoundly hidden"), a smoothly flowing number followed by a soprano solo ("For with a burst of joyous clangor"), a pleasantly rippling melody picturing the joys of childhood, and a spirited tenor solo ("The youth, girl-playmates proudly leaving") indicating the dawn of the tender passion which broadens out into love, as the two voices join in a charming duet ("Oh, tender longing, hope delightsome"). The bass still further emphasizes their delight in the recitative ("When stern and gentle troth have plighted"), leading up to a long but interesting tenor solo ("Though passion gives way") which describes the

homely joys of domestic life. The male chorus thereupon takes up the story in a joyful strain ("And the good man with cheerful eye"), and tells us of the prosperity of the happy pair and the good man's boast ("Firm as the solid earth"), to which comes the ominous response of the female chorus ("Yet none may with Fate supernal"). The Master now gives the signal to release the metal into the mould, whereupon follows a stirring and picturesque chorus ("Right helpful is the might of fire") describing the terrors of fire, the wild alarm, the fright and confusion of the people, the clanging bells and crackling flames, and the final destruction of the homestead, closing the first part.

The second part opens with the anxious orders of the Master to cease from work and await the result of the casting. The chorus takes up a slow and stately measure ("To mother earth our work committing") which closes in a mournful Finale describing the passing funeral train, followed by a pathetic soprano solo which tells the sad story of the death of the good man's wife, while "to the orphaned home a stranger comes unloving rule to bear." The scene now changes from a desolate to a happy home as the Master bids the workmen seek their pleasure while the bell is cooling. A soprano solo takes up a cheery strain ("Wends the weary wanderer"), picturing the harvest home, the dance of the youthful reapers, and the joys of evening by the fireside, followed by a tribute to patriotism, sung by tenor and bass, the pleasant scene closing with an exultant full chorus ("Thousand active hands combining"). The Master then gives the order to break the mould, and in contemplation of the ruin which might have been caused had the metal burst it, the chorus breaks out in strong, startling phrases picturing the horrors of civil strife ("The Master's hand the mould may shatter"). The work, however, is

complete and successful, and in the true spirit of German Gemüthlichkeit the Master summons his workmen ("Let us, comrades, round her pressing"). The cantata closes with a last invocation on the part of the Master, followed by a jubilant chorus ("She is moving, she is moving").

ROSSINI

1792 - 1868

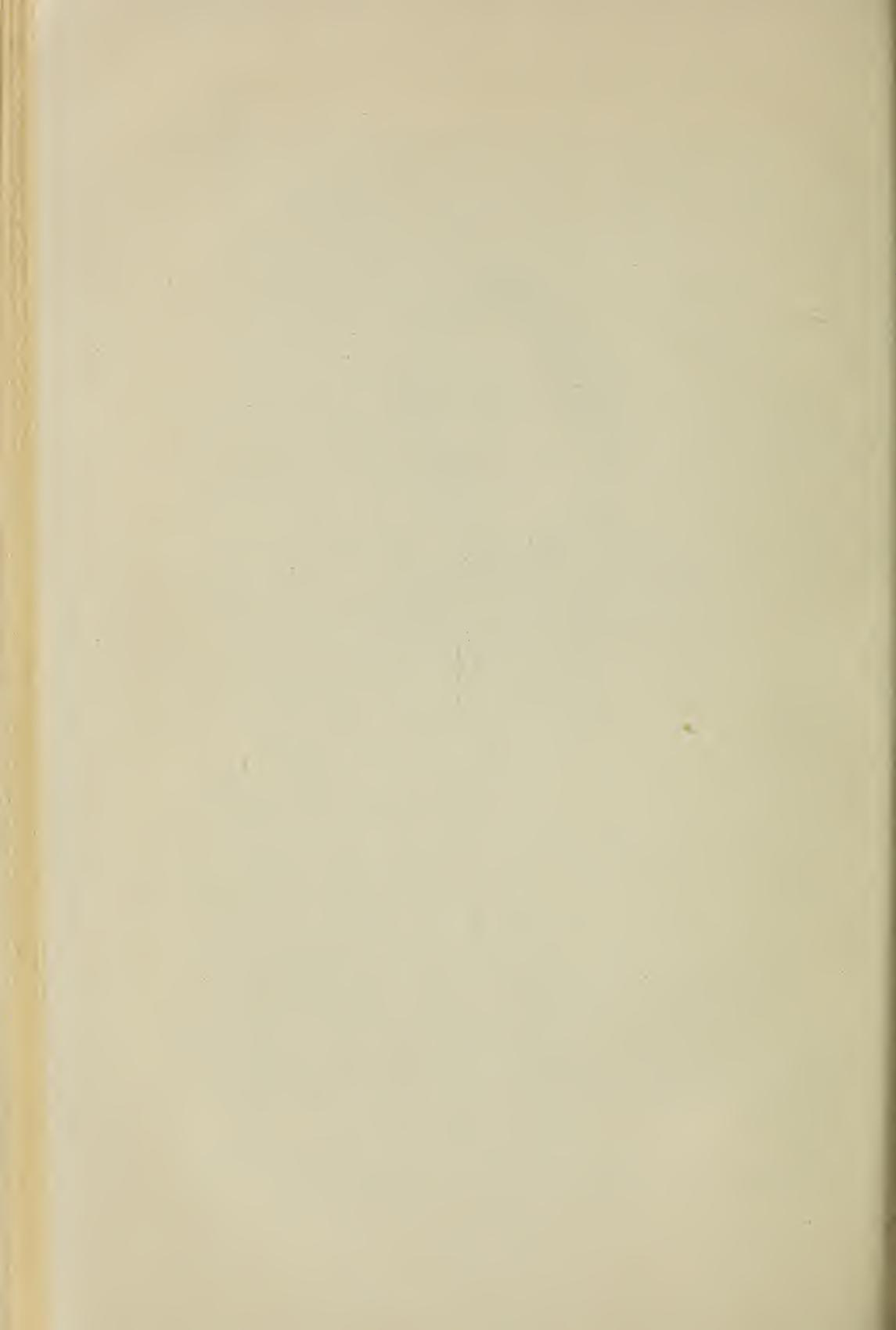
STABAT MATER

THE "Stabat Mater" was written in 1832, but was not sung in public until January 7, 1842, when Grisi, Albertazzi, Mario, and Tamburini took the principal parts.

A brief but brilliant orchestral prelude leads to the opening chorus ("Stabat Mater dolorosa"), arranged for solos and chorus, and very dramatic in style, especially in its broad, melodious contrasts. It is followed by the tenor solo, "Cujus animam," which is familiar to every concert-goer, — a clear-cut melody free of embellishment, but brilliant and even jubilant in character, considering the nature of the text. The next number ("Quis est homo"), for two sopranos, is equally familiar. It is based upon a lovely melody, first given out by the first soprano, and then by the second, after which the two voices carry the theme through measure after measure of mere vocal embroidery, closing with an extremely brilliant cadenza in genuine operatic style. The fourth number is the bass aria ("Pro peccatis"), the two themes in which are very earnest and even serious in character, and come nearer to the church style than any other parts of the work. It is followed by a beautifully constructed number ("Eia Mater"), a bass recitative with chorus. The sixth number is a lovely quartette ("Sancta Mater"), full of variety in its treatment, and closing with full, broad harmony. After a short solo for soprano ("Fac ut portem"), the climax is



GIOACHINO ROSSINI



reached in the "Inflammatus," a brilliant soprano obbligato with powerful choral accompaniment. The solo number requires a voice of exceptional range, power, and flexibility; with this condition satisfied, the effect is intensely dramatic, and particularly fascinating by the manner in which the solo is set off against the choral background. A beautiful unaccompanied quartette in broad, plain harmony ("Quando corpus"), leads to the showy fugued "Amen" which closes the work.

RUBINSTEIN

1830 - 1894

THE TOWER OF BABEL

"**T**HE Tower of Babel," a sacred opera, as Rubinsteiⁿ entitles it, was written in 1870, the text, which is somewhat of a travesty on sacred history, by Julius Rodenberg. The anachronisms are numerous enough to make the text almost a burlesque. Nimrod, the mighty hunter, is made the chief builder of the tower, which is supposed to be in process of erection as an insult to the Deity. Abraham appears upon the scene many years before he was born, and rebukes Nimrod for his presumption; whereupon the hunter-king orders "the shepherd," as he is called, to be thrown into a fiery furnace, after the manner of Shadrach, Meshach, and Abednego. The angels watch over the patriarch, and he comes out of the fire unharmed. Some of the people standing by ascribe the miracle to Baal, some to Dagon, some to Ashtaroth, and a few to Jehovah, and at last get into a quarrel with each other. Nimrod interposes his authority, and orders them to their work on the tower again. Soon the heavens cloud over, and a storm is seen approaching. Abraham prophesies destruction, and Nimrod orders him to be seized and hurled from the summit of the tower; but before his commands can be executed, a thunderbolt strikes it and crumbles it into a heap of shapeless stones. While Abraham exults over the destruction, the dispersion of the three races, the Shemites, Hamites, and Japhthides, occurs. Nimrod laments over the result of his folly, and at last

acknowledges the authority of the Divine Power, and thus the story ends.

The *dramatis personæ* are Nimrod, bass; Abraham, tenor; Master Workman, barytone; four angels, boys' voices; the choruses by Nimrod's followers; the people, angels, and demons. The overture is a confused, formless number, indicating the darkness. In the beginning there is no clear musical idea; but at last the subject assumes definite form as the dawn breaks and the Master Workman announces the sunrise and calls the people to their work, in the recitative ("Awake! ye workers, awake!"). The summons is followed by the chorus ("To work"), in which the vocal part is noisy, broken, and somewhat discordant, representing the hurry and bustle of a crowd of working-men,—with which, however, the orchestra and organ build up a powerful theme. The song of the Master Workman is also interwoven, and the chorus is finally developed with great vigor and splendid dramatic effect. Nimrod now appears, and in a triumphant outburst ("Stately rises our work on high") contemplates the monument to his greatness now approaching completion. Abraham rebukes him ("How, mortal, canst thou reach His presence?"). The scene at this point is full of dramatic vigor. Nimrod hurls imprecations at Abraham, followed by strongly contrasting choruses of the angry people and protecting angels, which lead up to the mixed chorus of the people, indicating the confusion of tongues as they severally ascribe the escape of Abraham from the furnace-fire to Baal, Dagon, Ashtaroth, and Jehovah, and closing with tumultuous dissension, which is quelled by Nimrod. The effect of the angels' voices in the hurly-burly is exceedingly beautiful, and the accompaniments, particularly those of the fire scene, are very vivid. Nimrod's order to resume work on the tower is followed by the angelic strain ("Come on! let us down

to earth now hasten"). Once more the builders break out in their barbaric chorus ("To work"), followed by the portentous outburst of the people ("How the face of heaven is o'ershadowed!"). In a vigorous solo Abraham replies ("No! 't is not vapor nor storm-clouds that gather"). There is a final controversy between Abraham and Nimrod, and as the latter orders the patriarch to be thrown from the tower, the storm breaks, and amid the shrieks of the chorus ("Horror! horror!") and the tremendous clangor of organ and orchestra on the theme already developed in the opening, the tower is destroyed.

The tumultuous scene is followed by Nimrod's lament ("The tower whose lofty height was like my state"), a bass aria of great power, and reaching a splendid climax. Abraham, in an exultant strain ("The Lord is strong in might"), proclaims God's purpose to scatter the people. The most picturesque scene in the work now occurs,—the dispersal of the Shemites, Hamites, and Japhthides, typified by orchestral marches and choruses of a barbaric cast. The first chorus, that of the Shemites, which is sung in unison, is taken from some of the ancient music in the ritual of the Jewish Synagogue, used on the eve of the Day of Atonement. The other two choruses are also oriental in color and rhythm, and give a striking effect to this part of the work. The chorus of angels ("Thus by almighty power of God") proclaims the completion of the work, and two long solos by Abraham and Nimrod lead up to the final choruses of the angels, people, and demons, worked up in powerful style, and in the Finale uniting the themes which originally introduced the chorus of the people and the angels, and the subject of the darkness in the overture.

PARADISE LOST

The oratorio "Paradise Lost" was first produced in Vienna, in 1859, by the Gesellschaft der Musikfreunde, a choral organization conducted by Rubinstein during his stay in that city. Like "The Tower of Babel," it is entitled by the composer "a sacred opera," though it is in genuine oratorio form, and usually classed as such. The text is a free transcription from Milton. The work is divided into three parts; but as the second is usually the only part given by oratorio societies, our sketch will be principally confined to that. The first part mainly concerns the defeat of Satan's forces by the legions of heaven, and is remarkable for its vigorous instrumental treatment.

The second part is devoted to the creation, and is composed principally of choruses introduced by a few bars of recitative, invariably for the tenor, who acts the part of narrator. The first seven of these describe the creation of the earth. After a characteristic introduction, the tenor declares, "Chaos, be ended!" whereupon the angels sing a glowing tribute to light ("Upspringing, the darkened air broke forth into radiant brightness"). Again the tenor and chorus in a brief number describe the firmament. The third chorus ("Fierce raged the billows") pictures the division of land and water with great vigor, accompanied by imitative instrumentation which indicates Rubinstein's skill as a water-painter quite as clearly as his great Ocean symphony. In the fourth and fifth choruses the music vividly tells the story of the creation of the trees and plants and the appearance of the stars in the firmament. The sixth ("Gently beaming, softly streaming"), in which the angels rejoice in the soft radiance of the moon, is short, but exceedingly tender and beautiful. In the seventh ("All around rose the sound of the strife of life") we have a description of the awakening of life,

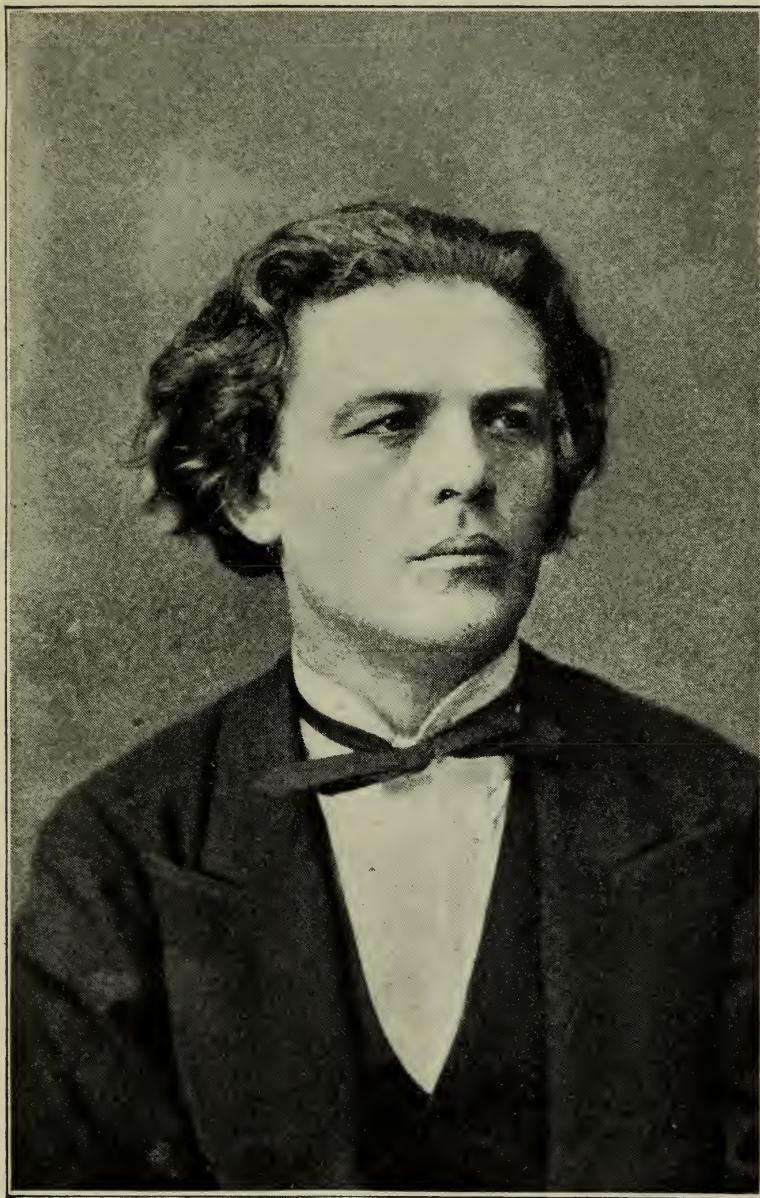
characterized by extraordinary descriptive power. This group of choruses, each one thoroughly fresh, original, and picturesque in its description, brings us up to the creation of man, which is the finest portion of the whole work. It begins with a long tenor recitative ("In all her majesty shines on high the heaven"), reaching a fine crescendo at the close ("And lo! it was man"). The angels reply with their heavenly greeting ("Hail to thee, O man!"). A short dialogue follows between Adam and the narrator, and the angels renew their greeting, this time to Eve. This leads up to a lovely duet between Adam and Eve ("Teach us then to come before Thee"), which is gracefully constructed, and tenderly melodious in character. The final number is a chorus of the angels ("Clear resounded the trumpets of heaven"), beginning in broad, flowing, jubilant harmony, then developing into a fugue on the words "Praise the Almighty One," built up on a subject full of exultation and grandeur, and closing with a "Hallelujah" delivered with mighty outbursts of power.

The third part is devoted to the fall of Adam and Eve and their banishment from Eden, closing with the announcement of the ultimate salvation of mankind. Both the Almighty and Satan appear in this part, the former's music being sung by the tenor voice; though, curiously enough, the latter's music is much the more attractive.

SYMPHONY No. 2, IN C MAJOR (OCEAN). Op. 42

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| 1. ALLEGRO MAESTOSO. | 4. FINALE. ALLEGRO CON FUOCO. |
| 2. ADAGIO NON TANTO. | 5. ADAGIO. (SUPPLEMENTARY.) |
| 3. SCHERZO. | 6. SCHERZO. (SUPPLEMENTARY.) |

The Ocean symphony, written in 1868, is dedicated to Franz Liszt, the founder of the programme-music of the new school. Although generally considered that it has no



ANTON RUBINSTEIN

definitely pronounced character of tone-painting, the writer has it from the lips of the composer that the headings for the different movements, if he had wanted to make use of them, would have been somewhat like this: First movement, wind and water; Adagio, an evening on the ocean; Scherzo, dance of Tritons and Naiads; while the idea of a triumphal procession of Neptune and his attendants underlies the Finale. With the supplementary numbers five and six the composer laughingly remarked, "I am trying to get on dry land again." As they are not likely to be performed in connection with the symphony, it is not necessary to consider them.

The opening movement, an Allegro maestoso in C major, begins with the chord of the tonic, in a tremolo piano for two measures, above which rises in the third measure a figure in the flutes which sounds like the springing up of a gentle breeze. Later on, this airy triplet figure is offset by a motive for the violins, which, by its even motion of quarter notes and the rise and fall of its melody, seems to portray the slow rolling of the mighty waves. But although such outward signs are obvious, we cannot call this music "programme-music" in the sense that Liszt used the thematic treatment in his symphonic poems. It is rather the appropriate expression of an artistic temperament fully imbued with the grandeur and beauty of Nature, in this case the ocean, and foregoing every temptation to draw on the resources of mechanical dexterity to astonish or coax the public. The symphony breathes the spirit of Beethoven; and the melodic richness and poetic treatment of the separate episodes, broadening into solemn grandeur as the movement proceeds, place Rubinstein in the front rank of the later symphonists.

The Adagio non tanto, in E minor, common time, has for its leading theme a sombre and pathetic melody. Night has spread over the water, and the starry heavens

span the billowy deep ; but in the music human interest predominates in this solitude of Nature. It is the contemplative dreaming of the man, the yearning of the human heart for the mystery shrouded from mortal vision by the vast expanse, the almost agonized cry for the solution of the riddle of life, while trying to pierce the impenetrable void between the glittering canopy of night and its dark-faced mirror. The questioning step of the major fourth, D, E flat, A ; the long-sounding call of the horn through the still night ; and the ever-rippling motion in the accompaniment, — are expressions of the poetic nature of the composer through a medium as natural to him as human speech.

The third movement, or Scherzo, is an Allegro in $\frac{2}{4}$ time, in G major, and displays the rollicking sport of the sea-people. The ponderous gyrations of the basses at the opening may represent the sports of Tritons or sailors. The accompaniment is full of original force and humor, often broad, and at times unrestrained, and displaying a certain barbaric trait in the composer. Frequent hearing or thorough study, however, will reveal a dexterity in the handling of the profuse material scattered throughout the movement not often found in Rubinstein.

The Finale, Allegro con fuoco, in the step of the third in the first motive, has the germ of pompous festivity, which, although relieved by strains of a quieter character, dominates the whole movement, and reaches its climax in a grand chorale. The trombones carry the noble hymn through the agitation of roaring waves, which storm against it in the rushing figures of the violins, and bring this grand ocean poem to an imposing and befitting close.

SYMPHONY No. 4, IN D MINOR (DRAMATIC). Op. 95

1. LENTO. ALLEGRO MODERATO.
2. PRESTO. ALLEGRO MA NON TROPPO.
3. ADAGIO.
4. LARGO. ALLEGRO CON FUOCO.

The Dramatic symphony, next to the "Ocean" the greatest of Rubinstein's works of this kind, was written in 1875, and first produced at a concert given by the St. Petersburg Conservatory in that year. It is written for full orchestra, thus placing the most complete resources in the hands of the composer; and in technical skill, boldness of treatment, and largeness of conception is a masterpiece of musical art. It illustrates no particular programme, like the "Ocean," but is evidently intended to impress the emotions of the hearer through the agency of music in the same manner as the hearer would be influenced by the progress of a drama. To accomplish this the composer has given free rein to his fancy and moods, and uses strange, melodic forms, eccentric rhythms, and unusual changes of tempo *ad libitum*.

The first movement, Lento, developing to Allegro moderato, is essentially tragic in its style, though its themes are simple, despite their elaborate treatment and its intrinsic difficulties. The introduction, Lento, opens with a theme given out by the bass strings in unison. It is subjected to an ingenious variety of treatment, passing from instrument to instrument and repeated in many combinations, finally leading up to the Allegro moderato, or real opening of the movement. It begins with a theme which is developed in a truly dramatic manner, speaking out in interjectory phrases, fragmentary episodes, and even sharp dissonances, rather than in a smooth, flowing expression of musical thought, and leading up to a short prelude consisting of a gentle strain sung by the clarinet,

with accompaniment by the strings and introducing the second theme, a stately melody given out by the horns and bassoons and answered by the strings, — a struggle, as it were, between hope and doubt. These two themes are skilfully combined with other matter, and prepare the way for the introduction of still another broad and heroic theme, which closes the first part of the movement. The development of the remainder of the movement is masterly. There are allusions to all the themes. Sometimes they appear in sharp conflict, and again are involved with fresh thematic ideas. As the movement draws to its close, startling dissonances and complicated chromatic passages occur, but they finally resolve themselves, and the principal themes are asserted with unmistakable force and expression, continually increasing in energy to the end.

The second movement, *Presto*, begins with short, sharp signals and intervening pauses, introducing a furious but rhythmical theme which dominates the whole movement. In the *Moderato assai* a violin solo of a grotesque character occurs. This and other episodes of a somewhat eccentric character give variety to the first part. The furious *Presto* soon returns to give place to a delicate and pleasing trio based upon two principal subjects, accompanied by several melodic figures which play an important part in the development. The *Presto* is then repeated, and a phrase from the trio forms the coda.

The *Adagio* is a simple, beautiful movement, in striking contrast with what has preceded it. It has three principal themes, — the first given out by the violins, the second by the 'cellos, and the third again by the violins. It opens with an exquisitely tender and graceful melody, developed in a delightfully harmonious manner and finally giving way to the second theme, equally beautiful, but more energetic. At its close the opening theme is again heard, first stated by the horns and then as a clarinet

solo, with string accompaniment. At its conclusion a third subject appears, given out by the violins. The elaboration of these themes is accompanied by a chorale-like strain for the bass strings, which gives a religious tone to the close.

The Finale opens with an introductory Largo for full orchestra, at the close of which the Allegro con fuoco enters with furious energy upon a theme for all the strings in unison, followed by an auxiliary subject, which is hardly more than stated before the first theme returns, this time the melody being in the basses, and the violin accompanying. These two subjects are elaborately developed, the energetic character of the movement being always preserved. During their development a new phrase appears for the violins, which is treated in ingenious variations. The remainder of the movement is occupied with the broad and dignified treatment of the thematic material with numerous episodes interwoven. It flows on with relentless force, constantly gathering fresh energy as new ideas are added, and finally closes with a triumphant outburst in which the principal subject is heard again asserting its superiority.

S A I N T - S A É N S

1835 -

CHRISTMAS ORATORIO

“**N**OËL,” Saint-Saëns’ Christmas oratorio, in dimensions hardly exceeds the limits of a cantata, but musically is constructed in oratorio style. Its subject is the nativity, combined with ascriptions of praise and a final exultant hallelujah. The work is short, but effective, and is written for five solo voices and chorus, with accompaniment of strings and organ, and the harp in one number. It opens with a pastoral symphony of a melodious character. The first number is the recitative (“And there were shepherds”), including the angelic message and the appearance of the heavenly hosts, the subject being divided among the tenor, alto, soprano, and barytone, and leading up to the first chorus (“Glory now unto God in the highest”), which is quite short, but beautifully written. The next number is an aria for mezzo-soprano (“Firm in faith”), which is simple, but graceful in its melody. The fourth number is a tenor solo and chorus (“God of all”), written in the church style, followed by a soprano and barytone duet (“Blessed, ever blessed”), which is elaborate in its construction, and highly colored. The next number is the chorus (“Wherefore are the nations raging?”), which is intensely dramatic in its effect, especially for the manner in which the voice parts are set off against the agitated accompaniment. The contrasts also are striking, particularly that between the tumultuous opening of the chorus and its tranquil close in full harmony on the words “As

it was in the beginning." The next number is a lovely trio for tenor, soprano, and barytone ("Thou art from first to last"), with harp accompaniment throughout, which gives to it an extremely graceful and elegant effect. It is followed by a quartette ("Alleluia"), in which the theme is introduced by the alto. The Alleluia is then taken up by all four parts, soprano, mezzo-soprano, alto, and barytone, in full, rich harmony, the alto closing the number alone in an effective adagio passage. The next number is a quintet and chorus, the prelude to which is a repetition of parts of the opening pastoral. It is also utilized in the voice parts. The number is very elaborate in its construction and development, and is followed by a short final chorus ("Raise now your song on high") in simple church style.

ROUET d'OMPHALE. OP. 31

The symphonic poem, "Rouet d'Omphale" ("Omphale's Spinning-wheel"), illustrates the old story of Hercules serving as slave to the Lydian queen, and running her spinning-wheel in female attire by her side. The composition is in sonatina form, and quite short, but exceedingly naive and graceful. It begins with a characteristic imitation of the wheel by the violins in a well-known figure. The second motive, a sombre melody in the bass, characterizes the lamenting, groaning Hercules; but Omphale soon sets him at work again, and the wheel resumes its lively, characteristic rhythm. The poem is vivacious and elegant throughout, and a good illustration of Saint-Saëns' cleverness in instrumentation.

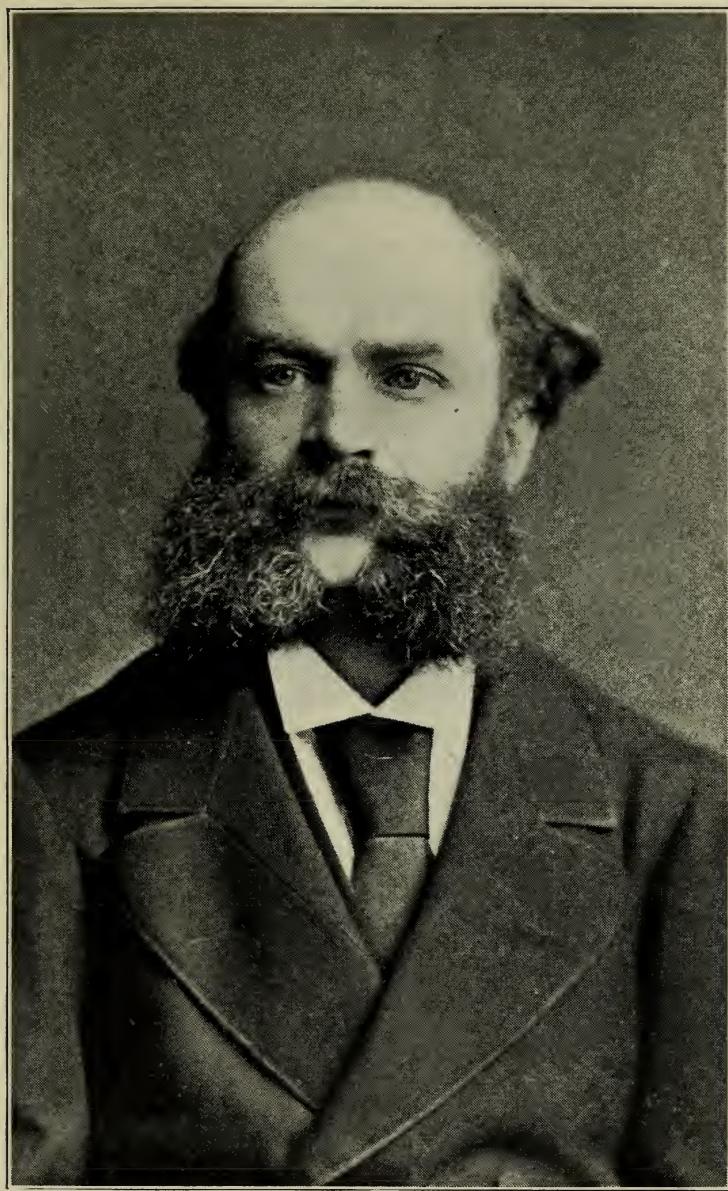
PHAETON. OP. 35

The symphonic poem of "Phaeton" has for its story the legend of the unfortunate amateur charioteer of the sun, who, having obtained permission to drive the fiery

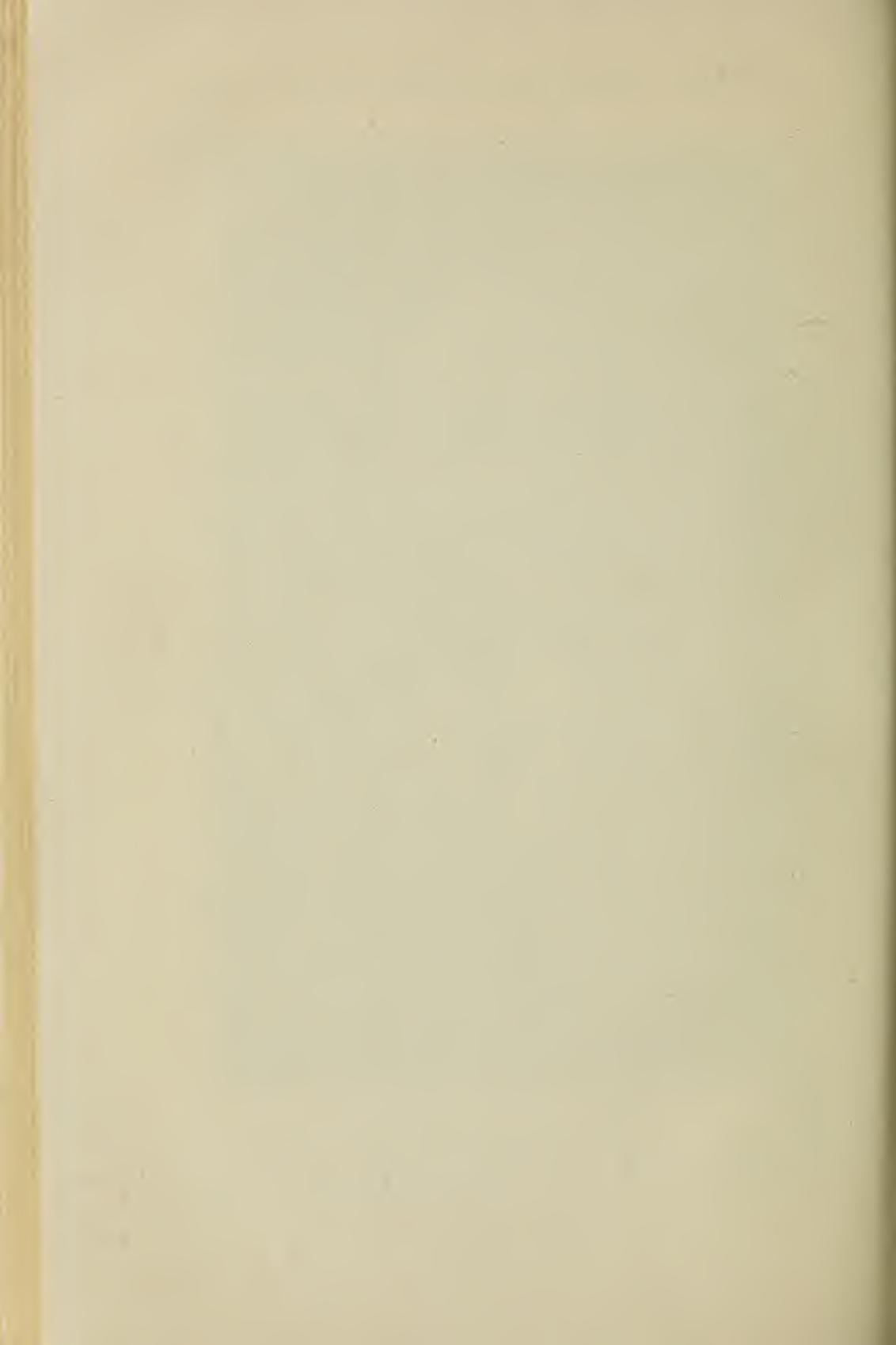
steeds, approaches so near the earth that it is only saved from destruction by Jupiter, who interposes with a timely thunderbolt, and hurls the reckless driver into the outer limbo. It begins with a bright, pleasant melody, the driver evidently contemplating an agreeable journey. Soon another theme comes in; the chariot is taking an upward flight. Anon he loses his course, and the first theme appears with significant chromatic changes. His indecision, fear, and despair are clearly indicated in the uncertain, abrupt, and wandering character of the music. At last Jupiter settles matters with an outburst of trumpets; and the poem closes with the second theme in dirge form, singing a lament for the unfortunate victim of over-curiosity and confidence.

DANSE MACABRE. OP. 40

The "Danse Macabre," or "Dance of Death," does not, as might be supposed, follow the well-known episodes which Holbein's pictures have made so familiar, but is based upon a grotesque poem by Henri Cazalis, beginning "Zig et zig et zig, la Mort en cadence." Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance, the hour being indicated on the harp. The ghastly merriment, interrupted by some sombre strains, is kept up until the cock crows, the signal for the instant disappearance of the grim and clattering revellers. The poem is based upon two themes, — one in dance measure, punctuated with the clack of bones, and the other a more serious strain, symbolical of night and the loneliness of the grave. The variations upon these two themes continue until the cock-crow, given out by the oboe, sounds the signal for the close. The poem, in a word, is a waltz measure set off with grotesque, but ingenious instrumentation.



CAMILLE SAINT-SAËNS



SYMPHONY No. 3, IN A MINOR. OP. 55

1. ALLEGRO MARCATO. ALLEGRO PASSIONATO.
2. ADAGIO.
3. SCHERZO. PRESTO.
4. PRESTISSIMO.

Saint-Saëns' Third symphony, dedicated to the late M. Pasdeloup, the eminent Parisian conductor, was written in 1878. It is scored for full orchestra, except trombones, and is characterized by the gracefulness rather than the depth of its ideas. Two strong chords leading to an animated passage for the strings, which is recitative in its style, and a short episode lead to the first theme, Allegro passionato, given out by the violins, which, after imitation by the other strings, gives place to the second theme. The two subjects are then ingeniously and spiritedly combined. After the inversion of the second, forming a new melody, a third subject appears for flute and strings. The three are then combined in various positions until the first reappears. The second is used episodically. There are reminiscences of the Introduction, and a coda formed out of the third closes the movement.

The Adagio is a charming movement, graceful, delicate, and sweet, though short. It is built up on two themes, — the first of a pastoral character, for the strings, con sordini; and the second for the English horn, with strings, this instrument being used with peculiarly happy effect.

The Adagio is in the major key, but the Scherzo returns to the minor. There is no seriousness in the movement, however. It opens with a lively, piquant theme, which after varied repetitions gives place to a second theme, introduced by the horns and taken up by the strings and oboes. The first theme is repeated, and leads to a solo

for the oboe. The development of this material is skilful, and with a vigorous pizzicato, accompanied by the wind instruments in sustained chords, the movement closes.

The final movement, *Prestissimo*, is rightly characterized. It is an exhilarating dance rhythm of the Saltarello order, starting off with a theme for the first violins, accompanied by the other strings pizzicato. The vigorous skipping melody is followed by a second theme which preserves the same rhythm. The two are then combined in a diversity of styles, and gather fresh interest as the horns take up the merry effect, the piccolo doing good service with the melody. After a slower episode the first theme reappears and goes skipping off again in its spirited dance. In the coda, the second theme is heard in unison among the strings, and with a few strong, harmonious chords the symphony closes.

SYMPHONY NO. 5, IN C MINOR. OP. 78

1. ADAGIO. ALLEGRO MODERATO. POCO ADAGIO.
2. ALLEGRO MODERATO. PRESTO. MAESTOSO. ALLEGRO.

Saint-Säens' Fifth symphony was written for the London Philharmonic Society; and its first performance, July 19, 1886, was conducted by the composer himself. For this occasion the composer prepared an analysis of its contents and structure for the programme, which is followed in this analysis. After a slow and plaintive introduction for violins and oboes, the string quartette gives out the first theme, sombre and agitated in character, which, after transformation by the wind instruments, leads to a second subject, marked by greater repose. After a short development, presenting the two themes simultaneously, the second reappears in new and striking form, though brief in its duration. This is followed by a fresh transformation

of the first theme, through the restlessness of which are heard at intervals the plaintive notes of the opening Adagio. Various episodes, introducing a gradual feeling of repose, lead to the Adagio, in D flat, the subject of which is given out by the violins, violas, and 'cellos, sustained by organ chords. It is then assigned to clarinets, horn, and trombone, accompanied by the divided strings. After a fanciful and elaborate violin variation, the second transformation of the initial theme of the Allegro reappears, restoring the old restlessness, which is still further augmented by dissonant harmonies. The principal theme of the Adagio then returns, this time played by a violin, viola, and 'cello solo, accompanied by the chords of the organ and the persistent rhythm in triplets of the preceding episodes. The movement closes with a coda, "mystical in sentiment," says the composer.

The second movement, Allegro moderato, opens with a vigorous figure, which is at once followed by a third transformation of the initial theme of the first movement, in more agitated style than the others, and limited to a fantastic character, which declares itself in a tumultuous Presto, through which flash at intervals the arpeggios and rapid scale passages of the pianoforte, accompanied by a syncopated rhythm in the orchestra, and interrupted at last by an expressive motive. After the repetition of the Allegro moderato, a second Presto is introduced, in which shortly appears a calm, earnest figure for trombones, in striking contrast with the fantastic character of the first Presto. There is an evident conflict between the two, ending in the defeat of the latter; and after a vague reminiscence of the initial theme of the first movement, a Maestoso, C minor, announces the ultimate triumph of the new and earnest figure. The initial theme of the first movement in its new form is next stated by the divided strings and the pianoforte, four hands, and taken up by

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organ and full orchestra. After development in three-bar rhythm, there is an episode for organ, followed by a pastoral theme twice repeated. A coda, in which the initial theme by a last transformation appears as a violin passage, finishes this unique work.

S C H U B E R T

1797 - 1828

MIRIAM'S WAR SONG

THE majestic cantata, "Miriam's War Song," was written in March, 1828, the last year of Schubert's life, — a year which was rich, however, in the productions of his genius. The work is for soprano solo and chorus, the words by the poet Grillparzer, and the accompaniment, for the piano, as Schubert left it. He had intended arranging it for orchestra, but did not live to complete it. The work, however, was done a year or two afterwards by his friend Franz Lachner, at that time officiating as Capellmeister at the Kärnthnerthor Theatre in Vienna.

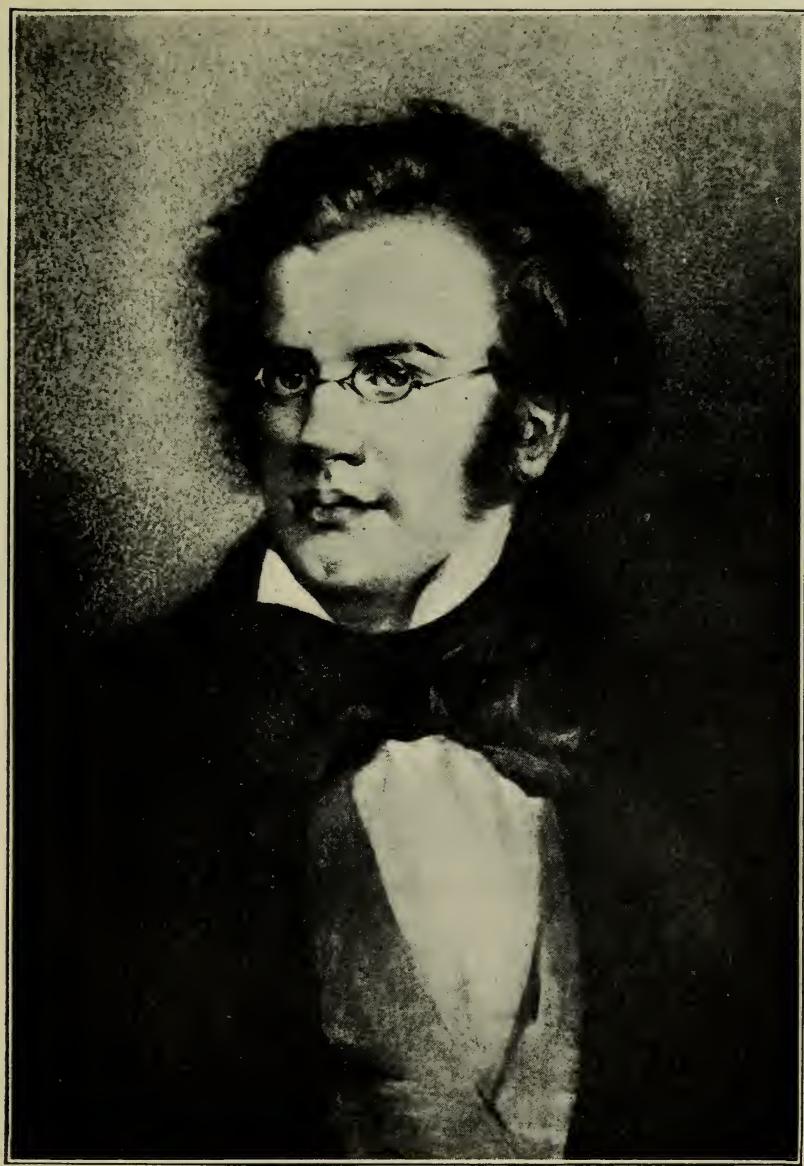
The theme of the cantata is Miriam's hymn of praise for the escape of the Israelites, and the exultant song of victory by the people, rejoicing not alone at their own delivery, but at the destruction of the enemy. It opens with a spirited and broad harmony ("Strike the cymbals"), changing to a calm and graceful song, describing the Lord as a shepherd leading his people forth from Egypt. The next number, depicting the awe of the Israelites as they passed through the divided waters, the approach of Pharaoh's hosts, and their destruction, is worked up with great power. As the sea returns to its calm again the opening chorus is repeated, closing with a powerful fugue. The cantata is short, but it is a work of imperishable beauty.

SYMPHONY No. 8, IN B MINOR (UNFINISHED)

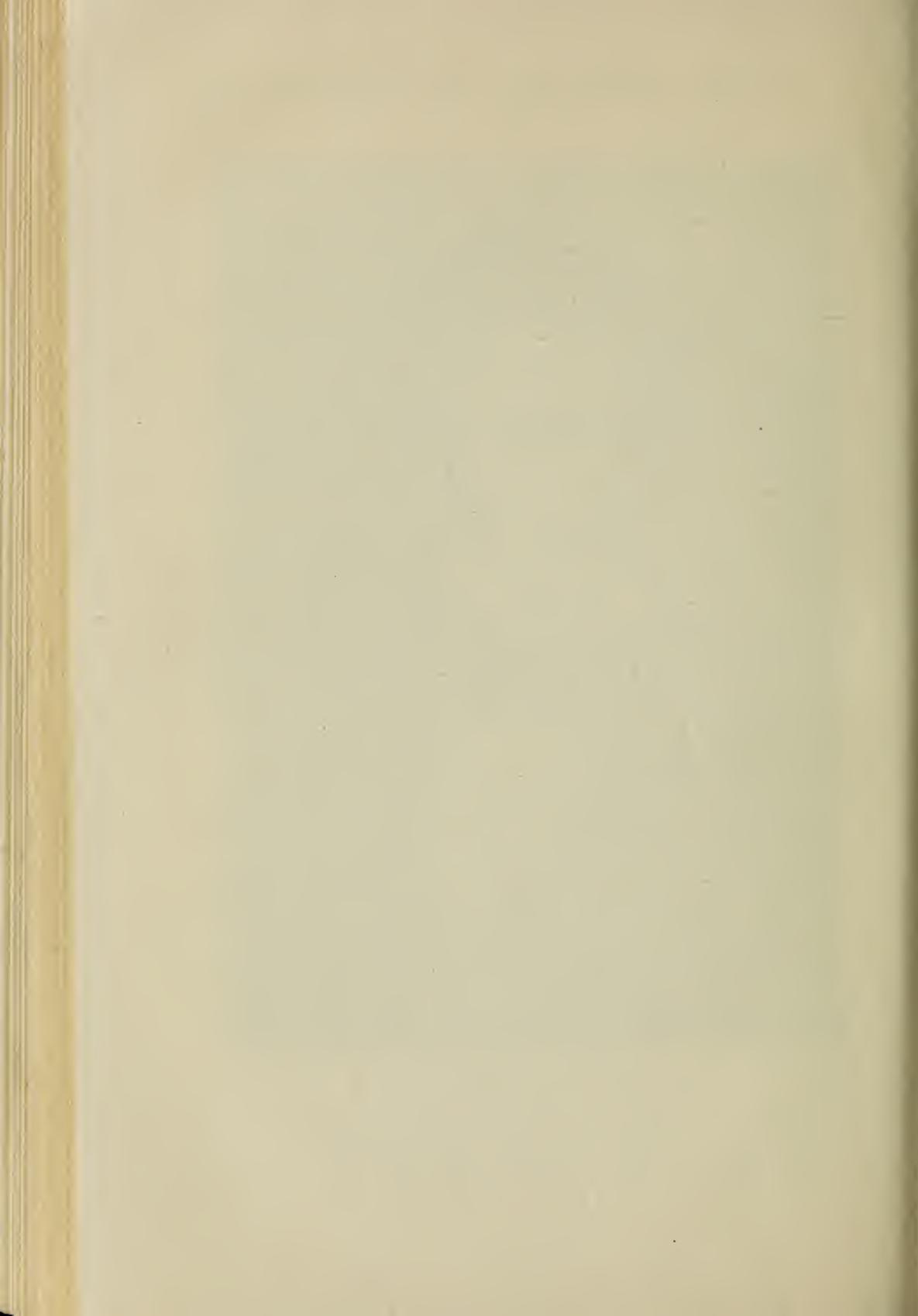
1. ALLEGRO MODERATO.
2. ANDANTE CON Moto.

Schubert's Eighth symphony is but a fragment. The first two movements are complete. There are nine bars of a Scherzo, and with them the symphony stops; and yet among all of the composer's works not one is more beautiful in ideas or perfect in form than this. No more of it has ever been found, and no one knows why Schubert should have abandoned it. The first page of the score is dated, "Vienna, October 30, 1822." For forty-five years it remained unknown, and it is due to Sir George Grove that it was rescued from its obscurity and given to the world for its constantly increasing delight. The score was published in 1867, and the first performance was given at the Crystal Palace, London, on the sixth of April in the same year. Since that time the symphony has become one of the favorite numbers on the concert-stage.

The Allegro opens at once and without introduction with an impressive subject given out by the 'cellos and basses. At its close the oboes and clarinets take up a melodious theme pianissimo, the violins accompanying it in an agitated manner. After a short development of this theme the 'cellos enter with a melody which will never cease to fascinate the hearer with its wonderful beauty and grace of motion. After its repetition by the violins in octaves there comes a pause followed by a most passionate declaration in the minor, as if to drown the memory of the former moment of happiness. The beautiful theme again returns, however, and the first part of the movement closes with a struggle between these expressions of perfect happiness and wild passion. The second part opens with the original subject varied for the basses,



FRANZ SCHUBERT



which is grandly developed amid full orchestral outbursts up to a powerful climax. As it dies away the first theme reenters, and is again treated with charming variety, the whole closing with another climax in which the opening subject forms the material of the coda.

The Andante begins with an introductory passage for the horns and bassoons, the double-basses accompanying pizzicato, leading up to another lovely theme given out by the violins. After a striking development of this theme the second subject is stated by the clarinets with string accompaniment, repeated by the oboe with the addition of a new phrase, in which the flute joins. The whole orchestra follows with stately harmony, succeeded by an episode which leads up to a new treatment of the second theme by the strings. Then follows the customary repetition in brilliant detail. The coda is full of melodious beauty, and closes this delightful work.

SYMPHONY No. 9, IN C MAJOR

1. ANDANTE. ALLEGRO MA NON TROPPO.
2. ANDANTE CON MOTO.
3. SCHERZO. ALLEGRO VIVACE.
4. FINALE. ALLEGRO VIVACE.

The Symphony in C, the last and culminating work of Schubert's genius, is literally his swan song. It was begun in March, 1828, and on the nineteenth of November of the same year he passed away. On the twelfth of December following his death, it was produced at the Redouten-Saal in Vienna, and was repeated in the ensuing March. It was then neglected and forgotten until 1838, in which year Schumann visited Vienna, and finding the score, obtained permission to take it with him. He at once went to Leipsic, where Mendelssohn was at that time conducting the Gewandhaus concerts, and together the two friends

and composers studied it. It did not take them long to discover its beauty, notwithstanding its length. It was performed at the Gewandhaus, March 22, 1839.

The first movement opens with an introductory Andante, the tender, fairy-like melody of which is assigned to the horns alone, afterward repeated by oboes and clarinets. After working up at some length a start is made pianissimo, and a grand crescendo, enlivened by a triplet figure, leads to the Allegro, the strings giving out the bold, decisive first theme answered by the winds in triplets. The second theme, stated by the oboes and bassoons, is in striking contrast with the first, and really establishes the rhythm of the movement. An episode growing out of this theme, and a third broad subject in which the trombones are employed with striking effect, constitute the principal material of the movement. The coda is long and copious, closing in rather accelerated tempo marked by a repetition of the triplet figure of the initial theme.

The Andante opens with a short prelude for the strings, after which the oboe starts off with the first theme,—a quaint, plaintive, bewitching strain which has every characteristic of gypsy music, closing with a significant four-note cadence which seems to have haunted Schubert throughout the rest of the work. The theme is repeated with variation and the addition of the clarinet, after which the oboe gives out a new phrase succeeded by an episode of an agitated, even furious, character, after which the fascinating first theme returns. The second subject, entering pianissimo, is ingeniously treated, and closes with a charming horn episode. The opening subject then returns, this time for oboe, which soon plays its part as accompaniment for a charming solo passage for the 'cello. A change of key, and the second subject returns with fresh treatment. The horn episode is heard again, and the movement closes with the fascinating opening theme.

The Scherzo starts with a unison passage for strings, followed by a boisterous episode for the oboes and horns, in which the four beats already alluded to make themselves felt. The second subject, given out by the strings, with accompaniment of clarinets and bassoons, is light and playful in character. The trio opens with horns and clarinets, leading to a broad melody for the winds, with string accompaniment, producing a brilliant orchestral effect; and with the Scherzo, *da capo*, the movement closes.

The Finale crowns this extraordinary work with a fitting climax, impetuous and resistless in its rush, with the four beats asserting themselves all through it. After an introduction of a most energetic and sonorous character, the first theme is announced by the oboes and bassoons, with the violins accompanying in triplets of fiery velocity. The second theme is led off by the horns, the violins still in the mad, impetuous sweep of their triplets, and the first half of the movement closes with a working-out of part of the second theme. The second part is fiery in its energy, and closes with an immense crescendo, beginning with the violas, double pianissimo, and spreading over one hundred and sixty-four measures before coming to a final rest.

S C H U M A N N

1810 - 1856

ADVENT HYMN

THE "Advent Hymn" describes the entry of Christ into Jerusalem, reflectively considers His peaceful career as compared with that of earthly kings, and appeals to His servants to bear tidings of Him throughout the world, closing with a prayer that He will bring His peace to all its people. It is a hymn full of simple devotion and somewhat narrow in its limitations; but Schumann has treated it with all the dignity and breadth of the oratorio style. It opens with a melodious soprano solo ("In lowly guise thy King appeareth"), with choral responses by sopranos and altos, leading to an effective five-part chorus ("O King indeed, though no man hail Thee"), begun by first and second tenors and basses, and closing in full harmony with the added female voices. The soprano voice again announces a subject ("Thy servants faithful, tidings bearing"), which is taken up by full chorus, in somewhat involved form, though closing in plain harmony. The third number ("When Thou the stormy sea art crossing") is given out by the soprano and repeated by the female chorus with a charming pianissimo effect. A few bars for male chorus ("Lord of grace and truth unfailing") lead into full chorus. The fifth number ("Need is there for Thyself returning"), also choral, is very elaborately treated with interchanging harmonies and bold rhythms, leading up to the final choruses, which are intricate in construction, but at the close resolve into a double chorus of great power and genuine religious exaltation.

THE PILGRIMAGE OF THE ROSE

"The Pilgrimage of the Rose," for solo and chorus, with piano accompaniment, twenty-four numbers, was written in the Spring of 1851, and was first performed May 6, 1852, at a Düsseldorf subscription concert. The story is taken from a somewhat vapid fairy tale by Moritz Horn, and has little point or meaning. It turns upon the commonplace adventures of a young girl whose origin is disclosed by a rose which is never to fall from her hand.

The principal numbers are the opening song, a joyous hymn to Spring, in canon form, for two sopranos; the dancing choruses of the elves, for two sopranos and alto; the male chorus ("In the thick wood"), which is delightful in harmony; the exultant bridal songs ("Why sound the horns so gayly?" and "Now at the miller's"); the duet ("In the smiling valley, 'mid the trees so green"); the "grave song;" the quartette ("Oh, joy! foretaste of heaven's rest"); and the duet ("I know a blushing rosebud").

The work as a whole has never attained the popularity of "Paradise and the Peri," though detached numbers from it are frequently given with great success. The inadequacy of the poem has much to do with this; and it must also be remembered that it was written at a time when Schumann's powers had begun to weaken under the strain of the mental disorder which finally proved fatal.

THE MINSTREL'S CURSE

"The Minstrel's Curse," for solo voice, chorus and orchestra, was written in 1852, and first performed in the same year. Its text is based upon Uhland's beautiful ballad of the same name, which was adapted for the composer by Richard Pohl. The libretto shows numerous

variations from the original text. Some of the verses are literally followed, others are changed, and many new songs and motives are introduced. Several of Uhland's other ballads are assigned to the minstrel, the youth, and the queen, among them "Die drei Lieder," "Entsagung," and "Hohe Liebe," as well as extracts from "Rudello," "Lied des Deutschen Sängers," "Gesang und Krieg," and "Das Thal." Instead of the beautiful verse in the original poem ("They sing of spring and love, of happy golden youth"), which leads up to the tragedy, it is the singing of the "Hohe Liebe" which is made the motive by Pohl, who from this point on follows the story as told by Uhland.

The work contains fourteen numbers. The first two verses, describing the castle and its haughty monarch, are sung by the narrator, and are followed by an alto solo, bright and joyous in style, which tells of the arrival of the two minstrels. The fourth number is a Provençal song, full of grace and poetical feeling, sung by the youth, followed by full chorus. The king angrily interposes in the next number ("Enough of Spring and pleasure"), whereupon the harper sings a beautiful ballad interpolated by the librettist. The queen follows with a quiet, soothing strain, appealing for further songs, and in reply the youth and harper once more sing of spring. The youth's powerful song of love, which changes to a trio in the close, the queen and harper joining, indicates the coming tragedy, and from this number on the chorus spiritedly follows the story as told by Uhland. The general style of the work is declamatory, but in many of its episodes the ballad form is used with great skill and effect.

PARADISE AND THE PERI

Schumann's secular oratorio, "Paradise and the Peri," was written in 1843, and first performed at the Gewandhaus, Leipsic, December 4 of that year, under the

composer's own direction. Its first performance in England was given June 23, 1856, with Madame Jenny Lind-Goldschmidt in the part of the Peri, Sterndale Bennett conducting. The text is taken from the second poem in Moore's "Lalla Rookh," and was suggested to Schumann by his friend Emil Flechsig, who had translated the poem. This was in 1841; but he did not set it to music until two years later.

The oratorio is written in three parts, for solo voices, chorus, and orchestra, the principals being the Peri, soprano; the angel, alto; the King of Gazna, bass; a youth, tenor; the horseman, barytone; and the maiden, soprano. The choruses are sung by Indians, angels, houris, and genii of the Nile, and the part of narrator is divided among the various voices. The story follows that of the original poem. The Peri, expelled from Paradise, stands at its gate weeping. The angel who keeps the gate of light promises she shall be readmitted if she brings "the gift that is most dear to heaven." The Peri goes in quest of the gift, first to India, where she procures the last drop of blood shed by the hero who resisted the tyrant Mahmoud, and takes it with her to the gate; but the crystal bar moves not. She continues her quest, and from the pestilential plains of Egypt she takes back the last sigh of the maiden who sacrificed herself to her love for the youth who stole out to die alone. But still the crystal bar moves not. At last, in the vale of Baalbec, she finds the gift,—the tear of a repentant sinner,—which secures her admission.

After a brief orchestral introduction, the narrator, alto, tells the story of the disconsolate Peri at the gate, and introduces her in the first solo ("How blest seem to me, vanished child of air!"), a tender, beautiful melody, characterized by romantic sentiment. The narrator, tenor, introduces the angel, who delivers her message to the Peri

("One hope is thine"), to which the latter replies in a sensuous melody, full of Oriental color ("I know the wealth hidden in every urn"). The narrator introduces at this point a quartette ("Oh, beauteous land"), in which the two trebles, tenor, and bass alternate, followed by the full, powerful chorus ("But crimson now her rivers ran"). A weird march, fairly barbaric in its effect, indicates the approach of the tyrant of Gazna, and introduces the stirring chorus of the Indians and conquerors ("Hail to Mahmoud!"). The tenor narrator describes the youthful warrior standing alone beside his native river and defying the tyrant. Once more the chorus shouts its greeting to Mahmoud, and then ensues a dialogue in recitative between the two, leading up to the youth's death and a double chorus of lamentation ("Woe! for false flew the shaft"). The tenor narrator describes the flight of the Peri to catch the last drop of blood shed for liberty; and then all the voices join with the soprano solo in a broad, strong, exultant Finale ("For blood must holy be"), which is one of the most effective numbers in the work.

The second part opens in the most charming manner. The tenor narrator pictures the return of the Peri with her gift, leading up to the angel's solo ("Sweet is our welcome"), which preludes a brief choral passage for sixteen female voices. After the narrator's declaration of her disappointment, the scene changes to Egypt, and in a dainty, delicate, three-part chorus the spirits of the Nile are invoked not to disturb the Peri. Her lament is heard ("O Eden, how longeth for thee my heart!"), and the spirits now weave a gentle, sympathetic strain with her song. A long tenor narration follows ("Now wanders forth the Peri sighing"), describing the pestilence brooding over the Egyptian plains, set to characteristic music. The scene of the maiden dying with her lover is full of pathos, and contains two exquisite numbers,—the narrative solo

for mezzo-soprano ("Poor youth, thus deserted"), and the dying love-song of the maiden ("Oh, let me only breathe the air, love!"). The scene closes with a sweet and gentle lament for the pair ("Sleep on"), sung by the Peri, followed by the chorus, which joins in the pathetic farewell.

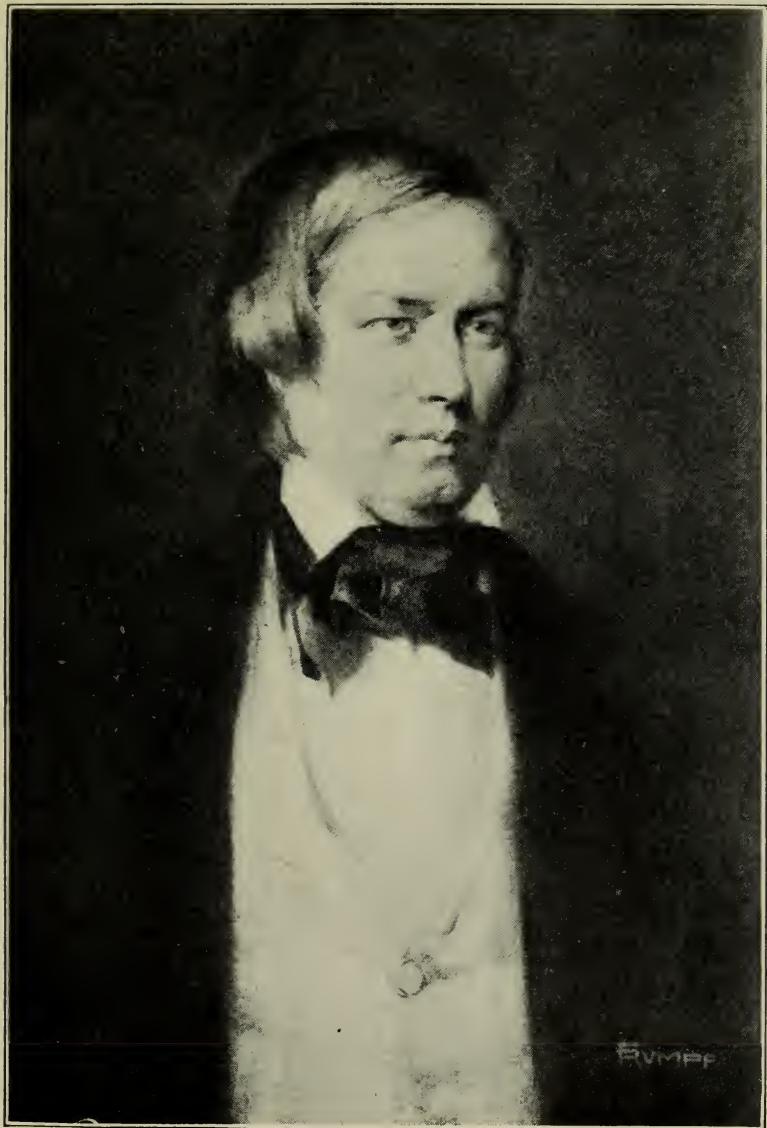
The third part opens with a lovely chorus of houris ("Wreathe ye the steps to great Allah's throne"), interspersed with solos and Oriental in its coloring. The tenor narration ("Now morn is blushing in the sky"), which is very melodious in character, introduces the angel, who in an alto solo ("Not yet") once more dooms the Peri to wander. Her reply ("Rejected and sent from Eden's door") is full of despair. The narration is now taken by the barytone in a flowing, breezy strain ("And now o'er Syria's rosy plain"), which is followed by a charming quartette of Peris ("Say, is it so?"). Once more the barytone intervenes, followed by the Peri; and then the tenor narrator takes up the theme in a stirring description of the boy nestling amid the roses, and the "passion-stained" horseman at the fountain. The alto proclaims the vesper call to prayer, and the tenor reflects upon the memories of the wretched man as he sees the child kneeling. The solo barytone announces his repentance, followed by a quartette and chorus in broad, full harmony ("Oh, blessed tears of true repentance!"). The next number is a double one, composed of soprano and tenor solos with chorus ("There falls a drop on the land of Egypt"). In an exultant, triumphant strain ("Joy, joy forever, my work is done!") the Peri sings her happiness, and the chorus brings the work to a close with the heavenly greeting ("Oh, welcome 'mid the blessed!").

SYMPHONY NO. 1, IN B FLAT. OP. 38

1. ANDANTE UN POCO MAESTOSO. ALLEGRO MOLTO VIVACE.
2. LARGHETTO.
3. SCHERZO. MOLTO VIVACE.
4. FINALE. ALLEGRO ANIMATO E GRACIOSO.

Schumann's First symphony, in B flat, was written in 1841, and was first performed at the Leipsic Gewandhaus concerts, under Mendelssohn's direction, March 31 of that year, together with his "Overture, Scherzo, and Finale," which is symphonic in its dimensions. It was his first important work for orchestra, and, being written at a very happy period of his life, when at last all obstacles to his marriage with Clara Wieck had been removed, is marked by vivacity and joyousness. According to Hanslick, Schumann himself characterized it as the "Spring symphony."

The first movement is prefaced with a brief introduction, Andante un poco maestoso, of a passionate and earnest character, its opening phrase, given out by the horns and trumpets, playing an important part in the progress of the movement. In the development there are sombre suggestions; but with a sudden change in the harmony, the flute is heard with a more cheering tone, the violins rush in, and with a grand sweep the whole orchestra opens the fresh and vigorous Allegro, its first theme being similar to that of the Andante. The second theme, prefaced by the horns and given out by the clarinet with viola accompaniment, is a unique and thoroughly characteristic melody. As it is developed it gathers fresh life and force. New and piquant phrases are introduced, and blend with it, one of them forming a charming accompaniment to the first theme. The coda is constructed freely and broadly, and works up to a magnificent climax leading at last, after a pizzicato passage, to a joyful rhythmical



ROBERT SCHUMANN

song given out first by the strings and then by full orchestra.

The Larghetto movement is a grand fantasie, full of passionate devotion and almost religious in its character, showing unmistakably the influence of Beethoven. Its opening theme is given out by the violins and then repeated by the 'cellos, a new and characteristic phrase appearing in the accompaniment. Again it appears for the oboes and horns, most ingeniously varied. Its treatment on each reappearance grows more elaborate, and fresh phrases wander from one instrument to another.

The beautiful fantasie finally dies away, and with slight pause the Scherzo opens, Molto vivace, with a vigorous theme which has already been indicated in the close of the Larghetto. As opposed to it Schumann has written two trios in different rhythms. The first, Molto più vivace, is thoroughly original, and rich and tender in its harmony. The second is equally characteristic, and clearly enough reveals the union of Schumann's romantic style with the old minuet form. At the close of the Scherzo the first trio again appears, and the movement ends with a diminuendo.

The Finale begins with a scale passage, which is a prominent feature in the movement. Its first theme is fresh, gay, and vigorous, and after its statement leads to an interesting dialogue in which a new and lively subject and the scale-passage of the opening take part. The second theme is full of joyous contentment, and in the development the first theme appears opposed to it, with freshly varied treatment, until the brilliant and powerful close is reached.

SYMPHONY NO. 2, IN C MAJOR. OP. 61

1. SOSTENUTO ASSAI. ALLEGRO MA NON TROPPO.
2. SCHERZO. ALLEGRO VIVACE.
3. ADAGIO ESPRESSIVO.
4. ALLEGRO MOLTO VIVACE.

Schumann's C major symphony No. 2¹ was sketched in 1845 and completed in 1846. It was first performed at a Leipsic Gewandhaus concert, under Mendelssohn's direction, November 5, 1846. Unlike the No. 1, it was written at a time of physical suffering and mental affliction,—the precursors of the malady which led to a distressing fatality ten years later. The symphony itself is a representation of conflict, but with a happier result, as the triumphant Finale shows. As compared with the First, also, it is laid out on a grander scale, and is more finished in form,—the outgrowth of Schumann's contrapuntal study. Its movements are also closely bound together and related to each other, and by the skilful use of the material of the introduction an admirable unity of design is secured.

The prelude, *Sostenuto assai*, which introduces the first movement, is in the nature of an overture to the symphony, setting forth its story, furnishing a clew to its meaning, and constituting a bond of union between the various movements. Its opening theme, which is of a lofty and serious character, will be found in each of the movements, and it also foreshadows the leading theme of the first. It is given out by the trumpets, horns, and trombone, with an harmonious accompaniment by the strings. After a few bars a romantic phrase appears in the accompaniment for the wood winds, which is also

¹ The C major is in reality the Third symphony, though numbered as the Second, and in order of date follows the B flat, D minor, and E,—known as the “Overture, Scherzo, and Finale.”

repeated in the other movements. As the introduction progresses the time is accelerated, and a new subject is assigned to the flutes and oboes, which leads up to the principal theme, *Allegro ma non troppo*,—a resolute, energetic melody suggestive of conflict, and followed by a vigorous phrase, already heard, but now appearing with a fresh accompaniment and leading to the second theme, of a less energetic character, which closes the first part of the movement. The second part is devoted to the elaborate development of this thematic material, which leads up to a return of the first theme, after a long organ-point in the basses, with unique wind accompaniment. In the coda, after a treatment of associated subjects, the trumpets take up the opening of the prelude again, this time in sonorous and aggressive style, clearly indicating the conflict.

The Scherzo shows us Schumann in one of his rare joyous moods, though the movement is dominated by the same general sentiment of energetic resistance. Its first theme is given out by the violins, and is characterized by feverish restlessness, to which a counter-theme is opposed, with an accompaniment in contrary motion. The Scherzo has two trios. The first is a melody in triplets, divided between the wood winds and strings. The second, which is more subdued, is taken by the strings in full harmony. In the return the trios are displaced by the first theme ; -and in the coda the trumpets and horns, with scale accompaniment by the violins, again give out the theme of the prelude.

The Adagio is in marked contrast to the preceding movements, expressing tenderness and devotion instead of conflict. Without introduction the strings alone sing a passionate love-song, the oboes and clarinets subsequently adding their voices to the beautiful strain. A brief interlude leads to the second theme, assigned to the

strings, accompanied by the trumpet and horns. After its statement the love-song is repeated by the violins in octaves trilling downward, the wood winds closing it. The second part closely resembles the first and closes peacefully, with no allusion to the trumpet theme of the prelude.

In the Finale Schumann returns to the conflict with renewed ardor and force. It begins with a rapid scale-passage leading up to the martial first theme. The transition to the second theme is characterized by vigorous and striking rhythms. The theme itself, suggestive of the Adagio, is given out by the violas, 'cellos, clarinets, and bassoons, accompanied by the violin scale-passage mentioned above and the wind instruments in triplets, and gradually leads back to a return of the first subject. The end of the conflict is marked by a climax in which the trumpet theme is again heard. After suggestive rests the oboe intones a simple theme, but full of joy and victory, which is worked up to a climax. It then appears broader and more freely for the strings, and from this point moves on to the close like a grand hymn of thanksgiving, the trumpet theme making its last appearance near the end.

SYMPHONY No. 3 (RHENISH), IN E FLAT. OP. 97

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| 1. ALLEGRO. | 3. ANDANTE. |
| 2. SCHERZO. | 4. LENTO. |
| 5. ALLEGRO FINALE. | |

The Symphony in E flat, though numbered the Third, was the Fourth in order of composition, and is familiarly known as "The Rhenish," the title being derived from the impressions of life in the Rhineland made upon the composer. It was sketched and instrumented between November 2 and December 9, 1850, in which year Schumann

was the municipal director of music at Düsseldorf. Its first performance took place in that city, February 6, 1851. It is a work characterized by exuberant fancy, extraordinary inventiveness, originality and joyousness of feeling, considering the mental disorder which was already preying upon the unhappy composer.

The first movement opens without introduction, the first theme being at once given out by the violins. After short development it is heard again with increased animation, and leads up to a lively second theme for the oboes, bassoons, and clarinets. The elaboration of these two themes is long and skilful, and the manner in which Schumann unfolds, develops, and contrasts them and leads up to the reprise shows what rapid progress he had made in his contrapuntal studies.

The Scherzo begins with a characteristic theme given out by the violas, bassoons, and 'cellos, — a melody which is fairly replete with good-nature and old-fashioned humor. After its development a second lively theme occurs and leads up to a subject given out by the clarinets, horns, and bassoons, corresponding to the trio, and full of color. After its statement the principal theme returns and is ingeniously varied.

The Andante opens with a quiet and beautiful melody for the bassoons and clarinets. The movement is serene and sentimental throughout, and prepares the way for the succeeding Lento, the inspiration of which has been outlined by Schumann himself. It is marked "Feierlich." The composer at first superscribed the movement, "In the character of accompaniment to a solemn ceremony." This ceremony was the festivity in the cathedral of Cologne consequent upon the elevation of Archbishop von Geissel to the rank of Cardinal, which he had witnessed. When the symphony was published, however, he erased the superscription, explaining his action by saying: "One must

not show the people his heart. A more general impression of a work of art is better for them ; then at least they will make no false comparisons." The religious pomp which he had seen is clearly apparent, and would have impressed itself upon the hearer even had Schumann left no clew to its inner meaning. Its foundation is a broad and unmistakably ecclesiastic harmony given out in a solemn and stately manner by the trombones, and on this foundation he builds up an elaborate contrapuntal structure which retains the same ecclesiastic form, with added richness and brilliancy. The Finale is written in strict form, and introduces new and fresh themes, with the exception of the appearance of the ecclesiastical motive, of which the principal one is the most striking. As to the general character of the symphony Schumann says : " Popular elements had to be prominent, and I believe I have succeeded, which may be an explanation of its title, "Rhenish."

SYMPHONY No. 4, in D MINOR. OP. 120

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| 1. INTRODUCTION. | 3. ROMANZA. |
| 2. ALLEGRO. | 4. SCHERZO AND FINALE. |

Schumann's Fourth symphony, really his Second, was originally written in 1841, but was not revised and put into its present form until 1851. Its title is "Symphony No. 4, D minor, Introduction, Allegro, Romanza, Scherzo, and Finale, in one piece," the parts passing into one another without pause, and united by the use of subjects already stated.

The Introduction opens with a theme for the violas and 'cellos of a somewhat melancholy character, and after its brief development, with a gradually accelerated tempo, the Allegro enters with a theme dry and difficult in its contents, but used with masterly effect in its development,

and presenting unusual strength, in spite of its unmelodious nature. Though there is a second theme, more gracious in style, the first dominates the whole first part of the movement. After the usual repeat the second part is treated in the style of a free fantasie, with entirely new material, in which respect Schumann makes a wide departure from the established forms; and yet there is the same general feeling, the same strength, and no apparent lack of unity, for in this part of the movement appears a semi-quaver figure already used in the Introduction. It is built up mainly on two episodes,—the first given out with full strength by the winds, and in the repeat by the strings, and the second by the violins. The entire second part is devoted to the elaboration of these two episodes in a bold and striking manner, and it closes with fiery emphasis, in strange contrast with the movement to which it leads.

A single chord binds it to the Romanza, which one critic has beautifully described as "like a shower out of the blue sky." It opens with a simple, plaintive, and exquisitely refined melody, which, once heard, will always linger in the memory. It is given out by the oboes and 'cellos, with the strings pizzicato. A short phrase follows for the violas. Then succeeds a passage from the Introduction which reminds us that this tender Romanza is filling its part in the general symphonic design. A repetition of its phrase leads to a second subject given out by the strings, while a solo violin heightens the beautiful effect with a variation on the principal theme. The movement closes with the tender song that opens it.

The Scherzo opens with a strong, energetic theme for full orchestra, except trombones, which has few reminders of the ordinary Scherzo lightness and caprice. The second part, however, is more gracious, and the trio is soft and dreamy. At its close the Scherzo reappears, followed by the trio, in the midst of which there is a moment of

restlessness, as if the instruments knew not which way to turn. Instead of leading back to the Scherzo the music diminishes in tone as if it would disappear, when suddenly the winds give out a melodious phrase leading into the Finale. The short introduction, which contains familiar material, prepares the way for the opening theme, which is also familiar, as it has appeared in nearly the same form in the first movement. At its close occurs a subject, only a bar in length, which plays an important part in the final development. The second theme is an odd mixture of fancy and frolic. After the customary reprise Schumann gives himself up to his mood, quitting the first subject altogether and elaborating the second until in the coda we meet with a new and unexpected theme. The Finale closes presto with a genuine Italian stretta.



CHRISTIAN SINDING

SINDING

1856 -

SYMPHONY IN D MINOR. OP. 21

1. ALLEGRO MODERATO.
2. ANDANTE.

3. VIVACE.
4. MAESTOSO.

SINDING'S symphony in D minor was written in 1890, and is the most important of the few works of this gifted Norwegian composer which have grown familiar in our concert-rooms. It opens with a strange minor theme, given out by full orchestra, accompanied by several smaller themes in its development, but finally working up to a climax, after which the second subject is given out by the violins with an accompaniment of bassoons and bass strings. It is then passed on to the horn, clarinet, oboe, and other instruments, after which follows a fantasie closing with a splendid statement of the first theme. The second theme reappears for clarinet, horn, and first violins, the movement ending suddenly with a repetition of the first.

The Andante opens with another strange theme, developing most curious effects, and sombre in character. The theme passes from instrument to instrument, continually producing new effects until a counter theme is reached. The development of this new matter, with the principal theme announced with the full strength of the bassoons, trombones, and tubas, closes the movement.

The Scherzo is marked "Vivace" by the composer. The violins give out the first subject which is full of spirit, but is suddenly met in its development by a brilliant

counter theme, and upon these two the whole movement rests. It is spirited and lively throughout and closes with some unique variations of the first theme. The final Maestoso opens with a theme given out by basses, 'cellos, trombones, and tubas, impressive in character and most sonorous. After its development a second theme enters upon the clarinet and bassoon, and after the development of this material this original and peculiarly Northern symphony comes to its close.

S M A R T

1813-1879

THE BRIDE OF DUNKERRON

“**T**HE Bride of Dunkerron,” words by Frederick Enoch, was written for the Birmingham Festival of 1864, and is based upon a tradition, the scene located at the Castle of Dunkerron, on the coast of Kerry. The story is a simple one. The Lord of Dunkerron becomes enamoured of a sea-maiden, and as she is unable to leave her element he follows her to her abode. She seeks the Sea-King to obtain his consent to their union, but returns to her lover with the sad message that she is doomed to death for loving a mortal. He in turn is driven from the Sea-King’s realm, and is cast back by the tempest to the shores of the upper world; and the work closes with the laments of the sea-spirits for the maiden, and of the serfs for their master.

After an expressive orchestral introduction the cantata opens with a chorus of the serfs, tenors and basses (“Ere the wine-cup is dry”), followed by a romantic chorus of sea-maidens, the two at times interwoven and responsive, — the one describing Lord Dunkerron’s nightly vigils on the sea-shore, and the other the melody of the maidens which tempts him. A charming orchestral intermezzo, full of the feeling of the sea, ensues, and is followed by recitative and aria (“The full moon is beaming”) for Dunkerron, which is simple in style, but effective as a song, even apart from its setting. It leads up to another chorus of the sea-maidens (“Let us sing, the moonlit shores along”)

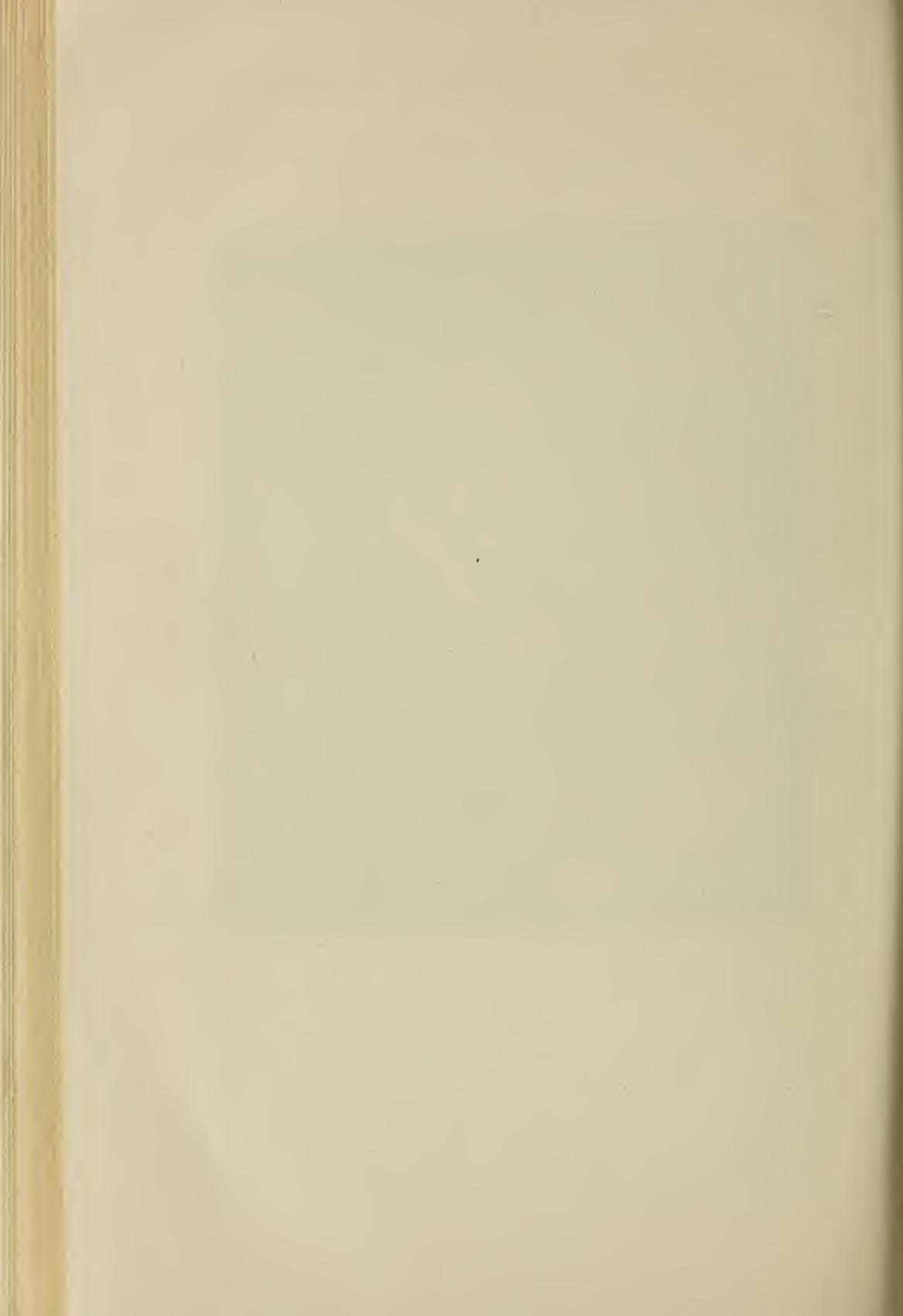
and a long love dialogue between Dunkerron and the maiden. The next number is a spirited and picturesque chorus ("Down through the deep") describing the passage of the lovers to the maiden's home, which is followed by a sturdy, sonorous recitative and aria for bass voice ("Oh, the earth is fair in plain and glade") sung by the Sea-King. Two attractive choruses follow, the first ("O Storm-King, hear us") with a solo for the Sea-King, and the second ("Hail to thee, child of the earth!") by the sea-maidens. Another graceful melody ("Our home shall be on this bright isle") is assigned to the maiden, leading to a duet with Dunkerron, in which she announces her departure to obtain the Sea-King's consent to their union. A chorus of the storm-spirits ("Roar, wind of the tempest, roar!") indicates her doom and leads up to the Finale. A powerful trio for the maiden, Dunkerron, and the Sea-King, followed by the angry commands of the latter ("Hurl him back!"), tells of the death of the lovers, and the work closes as it opened, with the intermingled choruses of serfs and sea-maidens, this time, however, full of lamentation over the sad tragedy.

KING RENÉ'S DAUGHTER

"King René's Daughter," a cantata for female voices only, the poem by Frederick Enoch, was written in 1871. The story is freely adapted from Henrick Hertz's lyric drama. Iolanthe, the daughter of King René, Count of Provence, was betrothed in her infancy to the son of the Count of Vaudemont. When but a year old she was stricken with blindness. She has been reared in ignorance of her affliction by a strict concealment from her of all knowledge of the blessings of sight. A wandering magician agrees to cure her by the use of an amulet, provided she is first informed of the existence of the missing



SIR GEORGE T. SMART



sense ; but her father refuses permission. Her betrothed has never seen her, but wandering one day through the valley of Vaucluse, singing his troubadour lays, he beholds her, and is captivated by her beauty. His song reveals to her the faculty of which she has been kept in ignorance, and the magician, his condition thus having been fulfilled, restores her to sight.

The work is divided into thirteen numbers, the solo parts being Iolanthe, soprano ; Martha, mezzo-soprano ; and Beatrice, contralto. In the third number another soprano voice is required in a trio and chorus of vintagers ; and in the sixth number, a soprano and contralto in the quartette, which acts the part of narrator, and tells of the troubadour's "Rose Song" to Iolanthe. It is unnecessary to specify the numbers in detail, as they are of the same general character, — smooth, flowing, and graceful in melody throughout. The most striking of them are No. 3, trio and chorus ("See how gay the valley shines") ; No. 5, arietta for Martha ("Listening to the nightingales") ; No. 6, quartette ("Who hath seen the troubadour?") ; No. 8, Iolanthe's song ("I love the rose") ; No. 11, duet and chorus ("Sweet the angelus is ringing") ; and the Finale, with the jubilant chorus ("René the king will ride forth from the gate").

SPOHR

1784-1859

THE LAST JUDGMENT

SPOHR wrote two oratorios upon the same subject — “Das jüngste Gericht” (“The Last Judgment”) and “Die letzten Dinge” (“The Last Things”); but the latter is now universally entitled “The Last Judgment,” and the former was shelved by the composer himself shortly after its performance. The work opens with a long overture of a grave and majestic character, followed by the striking chorus, “Praise His awful Name,” which is beautifully written, and contains impressive soprano and bass solos. Some brief tenor and bass recitatives lead to the second number, a short chorus (“Holy, holy, Lord God of Hosts”), in which the voices have no accompaniment except the horns. Three phrases of recitative for soprano and tenor lead to the next chorus (“All glory to the Lamb that died”), a grand number, which is familiar to nearly every lover of oratorio music. The next number is one of the most striking in the work. A short tenor recitative introduces the tenor solo and chorus (“Blessing, honor, glory, and power”), beginning with a tranquil and smoothly flowing solo, the chorus opening in the same manner, then developing into an admirably written fugue, and closing in the same serene style as it opened. A picturesque scene follows, comprising the tenor recitative (“And lo! a mighty host”), with a striking accompaniment descriptive of “the mighty host

of all nations and people that stood before the throne and the Lamb," and the exquisite quartette and chorus ("Lord God of heaven and earth") which close the first part.

The second part opens with an orchestral symphony which heralds the signs and portents of the Day of Judgment in graphic style. It is followed by a long bass recitative with intensely dramatic accompaniment ("The day of wrath is near"), leading to the pathetic duet for soprano and tenor ("Forsake me not in this dread hour"), a gem of beautiful melody, followed by the response of the chorus in unison ("If with your whole hearts"). After a short tenor recitative another strong chorus ensues ("Destroyed is Babylon"), with an agitated and powerful accompaniment, which continues for some time after the voices cease, once interrupted by the tenor proclaiming, "It is ended," and then coming to a close in a gentle pianissimo effect. A tender, melodious quartette and chorus ("Blest are the departed") follows. The soprano voice announces the new heaven and earth. A short tenor recitative ("Behold! He soon shall come") and the quartette response ("Then come, Lord Jesus") prepare the way for the final massive chorus ("Great and wonderful are all Thy works"), which begins with a few bars of full harmony, then develops into a vigorous fugue, which, after choral announcements of hallelujah, is followed by another fugue ("Thine is the kingdom"), closing with a tumultuous ascription of praise, and Amen. The solo parts in the oratorio are always short and of a reflective character. It is peculiarly a choral work, the predominant traits of which are sweetness, tenderness, and grace.

SYMPHONY NO. 4, IN F (CONSECRATION OF SOUND). OP. 86

1. INTRODUCTION AND ALLEGRO. (Silence of Nature before the Creation of Tone.)
2. ANDANTINO, ETC. (Cradle-Song; Dance, and Serenade.)
3. TEMPO DI MARCIA. (Military Music. Off for the Battle. Feelings of Those Left Behind. Return of the Victors. Thanksgiving.)
4. LARGHETTO. ALLEGRETTO. (Funeral Chant. Consolation of Tears.)

The Fourth symphony of Spohr's, "Die Weihe der Töne" ("Consecration of Sound"), — a notable example of programme-music, bears the title, "Characteristic Tongemälde in Form einer Sinfonie nach Gedicht von Carl Pfeiffer" ("Characteristic Tone-Pictures in the Form of a Symphony after a Poem — by Carl Pfeiffer").

In a work which is so clearly an illustration of the programme, — a series of suggestive tone-pictures whose meaning lies on the surface, — it is not necessary to enter into detailed analysis. The opening movement, "Silence of Nature before the Creation of Tone," is introduced by a vague, formless Largo, like Haydn's Chaos in "The Creation," characterized by portentous, heavy harmonies for the basses and wood winds, and leading up to an Allegro which opens with a principal theme full of melodious sweetness given out by the violins and supported by the flutes. The movement has no second theme. After the opening melody the movement partakes of the nature of a symphonic poem, illustrating the various sounds of Nature, the songs of birds, the uproar of the elements, and the blessings of human speech.

In the second movement, which takes the place of the customary slow movement, there are three distinct themes, forming the groundwork of three pictures. The first is a cradle-song of a gentle, soothing character. From this



LOUIS SPOHR

we pass to a dance tempo of a lively, tripping style, and again to a serenade for the 'cello. These three themes are delightfully combined, and give to the movement a peculiar grace and refinement.

The third movement, corresponding to the Scherzo, is marked "Tempo di Marcia." It begins with a brilliant military march announced by the trumpets with full accompaniment of drums and cymbals, and to the same strain the soldiers depart to the battle. Meanwhile the clarinet touchingly sings the grief of those left behind, while, as if in the distance, is heard the tempo of the march. After the return of the troops the movement closes with a hymn of thanksgiving, based upon the old Ambrosian chorale "God, we praise Thee," with characteristic choral accompaniment.

The last movement begins Larghetto, with a funeral chant which in its general form resembles the Finale of the third movement, being based upon the chorale, "Now let us bury the dead," given out by the clarinets and 'cellos with full accompaniment. After the funeral episode follows "The Consolation of Tears" in a soothing melody, Allegretto, which gradually develops to a celestial strain. Music follows man from the cradle to the grave, and its tones are heard in the better world beyond.

STANFORD

1852 -

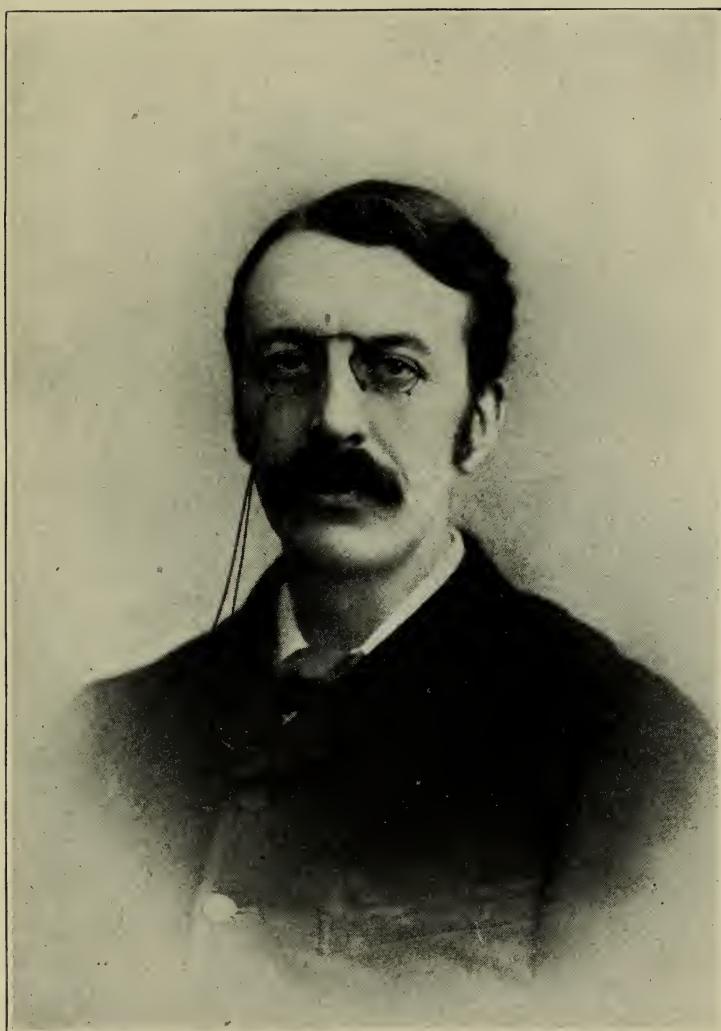
SYMPHONY NO. 3, IN F MINOR (IRISH). OP. 28

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| 1. ALLEGRO MODERATO. | 3. ANDANTE CON MOTO. |
| 2. ALLEGRO MOLTO VIVACE. | 4. ALLEGRO MODERATO. |

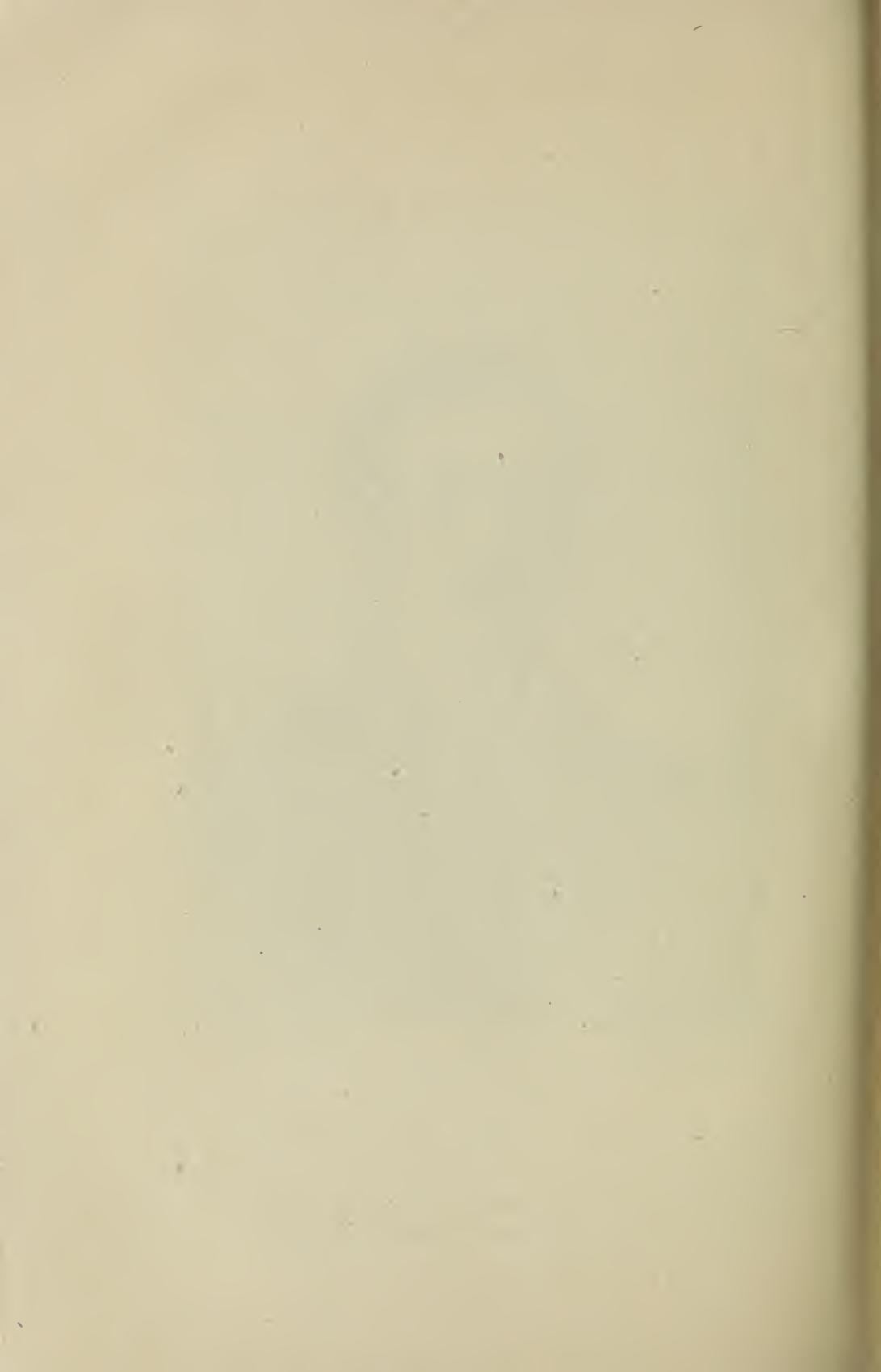
STANFORD'S so-called Irish symphony was completed in 1887, and was first performed June 27 of that year in one of Herr Richter's London concerts. Like Mendelssohn's Scotch and Cowen's Cambrian, it is said to have grown out of a visit made by the composer to Ireland. It is certainly Irish in spirit as well as in the thematic material employed, and is sufficiently national to secure instant recognition by even an untutored Irish listener.

The first movement, Allegro moderato, opens with a melodious theme in the string quartette, unison and pianissimo, supported by the winds. After a short development it is repeated in a powerful crescendo by full orchestra. A phrase from the theme is then treated, and leads to the second, given out by the 'cellos in cantabile style and then taken up by the violins. The usual repetition follows, and closes the first part. The second part opens with a working-up of the first theme, followed by the second with ingenious variations. Both themes also appear in the coda closing the movement.

The second movement, Allegro molto vivace, which takes the place of the customary Scherzo, begins at once with a first theme in jig-like movement for the first violins. After its development a short episode follows, given out by



CHARLES V. STANFORD



the wood winds, which leads up to a genuine peasant melody. The trio opens with an attractive theme, leading to the coda, in which the jig returns, closing the movement in spirited style.

The slow movement after some introductory harp arpeggios opens with a sombre, pathetic theme for the flutes and clarinets, several times repeated, and assigned to various instruments until the oboe appears with a second theme, the accompanying figure of which is based upon the old Irish song, "The lament of the sons of Usnach." Fresh subjects follow with elaborate treatment, leading to a general pause, which prepares the way for the "Lament" theme. A reminiscence of the beginning of the movement and the harp arpeggios furnish the close.

The Finale, Allegro moderato ma con fuoco, is based upon two Irish songs,—the first of which ("Remember the glories of Brian the brave") constitutes the first theme. After its development a fresh modulation leads up to the second theme for string orchestra with bassoons, horn, and contrabasses, pizzicato, followed by a melodious figure which prepares the way for further treatment of the thematic material already presented. The second of the Irish themes mentioned above is now given out by three trumpets pianissimo with tremolo accompaniment of violins. After the development of this theme occurs the ordinary reprise, and a skilfully treated coda concludes the symphony.

S T R A U S S¹

1864—

DON JUAN. OP. 20

“DON JUAN,” the first published of Richard Strauss’ tone-poems, was written in November, 1880, and performed for the first time at Weimar, near the close of the same year. The subject of the work is taken from a poem of the same name, written by the Hungarian poet Lenau. The hero is not the “chartered libertine” of Mozart’s immortal “Don Giovanni,” but a Don who is in love with the feminine principle. He is devoted to the adoration of the whole feminine world rather than the pursuit of the individual. The text “through every realm, O friend, would I wing my flight, wherever beauty blooms, kneel down to each,” shows his diffusiveness. At last he becomes pessimistic. The pursuit of beauty palls. “Now it is o’er, and calm all round, above me; sheer death is every wish; all hopes o’ershrouded.” At last he is satisfied to give up life itself. In the illustration of this story, Strauss’ music opens with a variety of restless themes, occasionally melodious in bits, but more frequently discordant without resolution. Don Juan makes his appearance to a somewhat

¹ In presenting the analysis of “Don Juan,” as well as of the remaining tone-poems by Richard Strauss, no attempt will be made to consider them in detail. The instrumentation is much too complicated and the whole orchestral scheme too bizarre and unusual to allow of it without occupying undue space as well as voluminous notation. The analysis in each case therefore will present a general view of the works.

brilliant melody. This is followed by desultory love episodes, some of which musically are as unsatisfactory to the hearer as the episodes themselves were to the hero. They invariably end in a restless manner. Don Juan in desperation plunges into a general carnival of feminine and vinous revels, depicted by music intended to be bacchanalian, but unintelligible without a detailed programme. The debauch closes in a manner indicating the hero's fate, and at last his end is announced by the trumpet.

MACBETH. OP. 23

Although "Macbeth" was the first tone-poem composed by Strauss, its opus number follows that of "Don Juan." Contrary to his usual custom, the composer has furnished no key to its contents except the title and occasional hints in the score. He evidently did not intend a setting of the drama, but rather musical portraits of Macbeth and Lady Macbeth, and these portraits, it must be confessed, are presented in the loudest of colors, after a motive which runs through the whole work, given out by the violins. The personal motive of Macbeth appears. It is accompanied by a counter theme and leads to a third theme, the meaning of which is left to the imagination. This prepares the way for a vigorous passage for flutes and clarinets which the score annotation intimates in the Lady Macbeth motive. The annotation is: "Hie thee hither, that I may pour my spirit in thine ear." The motive soon yields to a more passionate one given out by the violins. This, when thoroughly developed, gives place again to the Lady Macbeth motive. The latter, however, makes but a brief reappearance and is succeeded by a sweet and very gracious melody for the violins, which at last joins itself to another of somewhat similar character, the two progressing through unique development to the close.

TOD UND VERKLÄRUNG. OP. 24

“*Tod und Verklärung*” (“Death and Transfiguration”) was written in 1890 and first performed at Eisenach in June of the same year. The composer has given the clew to its meaning in a poem by Alexander Ritter, printed on the fly-leaf of the score, though, singularly enough, the poem was written after the author had heard the music. The poem describes the sleep of a sick man “who a moment since with death wildly, desperately has struggled;” the renewal of the struggle, life and death wrestling for supremacy and silence again; the delirium in which the events of his life pass in review in the mind of the sufferer; then the final struggle, followed by the transfiguration, in which he triumphs over death. The opening of the musical description is a largo, low toned in color and restless, but with occasional melodious episodes. It is followed by strangely discordant passages evidently intended to represent the renewal of the struggle, but at this point the music assumes a more melodious character as the memories of youth come back. In the final struggle the musical fury begins again, growing more and more indefinite and discordant until the end comes and the din ceases. The transfiguration music which closes the work is extremely impressive and full of that majestic beauty which is at Strauss’ command — when he elects to display it.

TILL EULENSPIEGEL. OP. 28

“*Till Eulenspiegel*” was first performed at Cologne, November 5, 1895. The music represents the eccentric career of a roving Merry Andrew, the droll tricks which he played, and his final expiation upon the gallows for practical jokes which at last became too brutal to be endured. In the old legend of Till, however, he does not come to the



RICHARD STRAUSS

gallows, but escapes it by trickery. Strauss, however, ruthlessly sacrifices him in the close with explosive music. The themes in this work typify the hero in various situations, and their development shows the droll tricks which he plays. His ride through the market-place and the dismay of the market-women as their wares are scattered are accompanied by imitative music. Unctuous themes display him as a clerical impostor and tender passages for the violins, clarinets, and flutes tell of his love episodes. Characteristic music shows him fooling the university doctors. At last ominous tones from the trombones and horns indicate his approaching doom. He pays no attention to them, however, until hollow rolls of the drum announce his arrest. His fear then is clearly indicated. The bassoons, horns, trombones, and tubas unmistakably tell of his death, and his soul takes its flight to twitterings of the flutes. A brief sort of *in memoriam* episode closes the music, as droll as the tricks of its subject.

THUS SPAKE ZARATHUSTRA. OP. 30

“Thus Spake Zarathustra,” though based upon a philosophical subject, is one of the most popular of the Strauss tone-poems, perhaps because it has been heard more frequently than the others. It was inspired by a “prose poem” of the same name, written by Friedrich Nietzsche. The details of the philosophical story of Zarathustra, or Zoroaster, as he is more familiarly known, are too involved for use in this connection and perhaps are not needed for enjoyment of the music, which is very impressive and grows upon the listener by successive hearings. Strauss has liberally annotated his score with the headings of chapters in the Nietzsche text.

The work opens with a stately theme by trumpets leading to a powerful climax for full orchestra and organ

which is the most impressive feature of the tone-poem. Then follow new themes under the headings of "Back World's Men" and of "Great Longing," the music descriptive of Zarathustra's "going down" to teach the doctrine of the Overman and the "Longings" of those in the Back World for higher things. Another theme, given out by the violins, sings of their "Delights and Passions," followed by the "Grave Song"—a tender melody for oboe which is worked up in conjunction with the "Longings" theme. The despair of science is treated as a fugal episode based upon the opening motive, followed by furious and at times dissonant outbursts from the full orchestra. An episode, "The Convalescent," is devoted to an optimistic view of humanity. This is followed by the jubilations of the Overman expressed in the "Dance Song," which is anything but terpsichorean in character. "To the general" it must be "caviar." At last twelve strokes of the bell usher in the "Song of the Night Wanderer" and a short passage—the very spirit of perplexity and doubt—being set in two keys, involving a mysterious discord, closes this extraordinary music which illustrates such vague and mystic philosophical gropings.

DON QUIXOTE. OP. 35

"Don Quixote" is absolute programme-music and programme-music run wild in which Strauss has well-nigh exhausted the ordinary orchestral effects and invented new ones. It is written in variation form and personal motives are assigned to Don Quixote, on the 'cello, and to Sancho Panza, on the viola, the first appearing in the introduction which describes knightly feeling and the hero's resolve to become a knight. But as Don Quixote pursues his studies of chivalry and realizes the duties as well as the pleasures it entails, he turns out a madman as explained by the most incoherent of dissonances.

His journey now begins and a series of pictures describing his adventures follows, in variation form. It first depicts his attack upon the windmills, the rushing of the air represented by violin trills and strange wood-wind effects, and his own downfall by wood winds emphasized by the ever-useful kettle-drums. In the second he makes his furious onslaught upon the herd of sheep whose frightened bleating is clearly discernible on the muted brasses. The third noisily tells of the dispute of the knight and his squire over chivalry. In the fourth we behold him making his attack upon the pilgrims as they chant their ecclesiastical music, mistaking them for robbers. The fifth and sixth tell of his longings for his Dulcinea and the trick which Sancho plays upon him by pointing out a homely peasant woman as the real object of his raptures. In the seventh occurs the absurd episode of the supposed journey of the Don and his squire through the air, the wind effect being made by harp, kettle-drum, flutes, and an ingenious wind machine. The eighth, a barcarole, describes the ride to the enchanted boat, and the ninth his encounter with the two priests. In the tenth he has his last adventure with the Knight of the White Moon, which ends his knightly career. In the Finale his reason returns but the shiver of the violins tells of his rapidly approaching death. It is followed by strange harmonies, and at last the 'cello marks the end of his follies and of his life.

EIN HELDENLEBEN. OP. 40

“Ein Heldenleben” (“A Hero-Life”) was first performed at Frankfort, March 3, 1899. It tells the story of a hero, his struggles with mankind, with love, with the enemy on the battle-field, his development of high thought, his intellectual and peaceful achievements, and at last his departure from the world.

There is no introduction. The opening theme, horn

and strings, describes the characteristics of the hero, and other motives referring to attributes of his nature also appear and are worked up to an impressive climax. The contests with his fellow-men are depicted in a genuine illustration of philosophy and ethics in music. The love music is charming throughout and closes with a duet for violin and oboe. The fourth section of the work describes the clash and fury of battle, which concludes with a splendid song of victory whose pealing harmony is fairly majestic. Then follows the hero's peace conquests in which the composer has introduced themes from nearly all his tone-poems, his opera "Guntram," and some of his songs. The last section relates the hero's passage from this world, preluded with reminiscences and closing with a mighty outburst from the whole orchestra — fit tribute to the passing of a hero. The work is grand in its conception and treatment, and in some passages rises to inspiration.

SINFONIA DOMESTICA

"Sinfonia Domestica" ("Domestic Symphony") describes a day in the composer's family life. It contains three themes, one for the father, one for the mother, and one for the child, and subsidiary themes are accepted as representing "the sisters, the cousins, and the aunts." It is a far step downwards from "Zarathustra" and "Heldenleben," and has not even the dignity of "Don Quixote" in the sheep episode, or the air ride. It lacks both quality and dignity. A great conductor, to whom Strauss sent this work, and who had introduced most of his tone-poems in America, made to the author the pertinent criticism that a composer should never intrude his personality or his domestic affairs upon the public. He should have remembered Schumann's words: "A composer must not show his heart to the public."

SULLIVAN

1842-1901

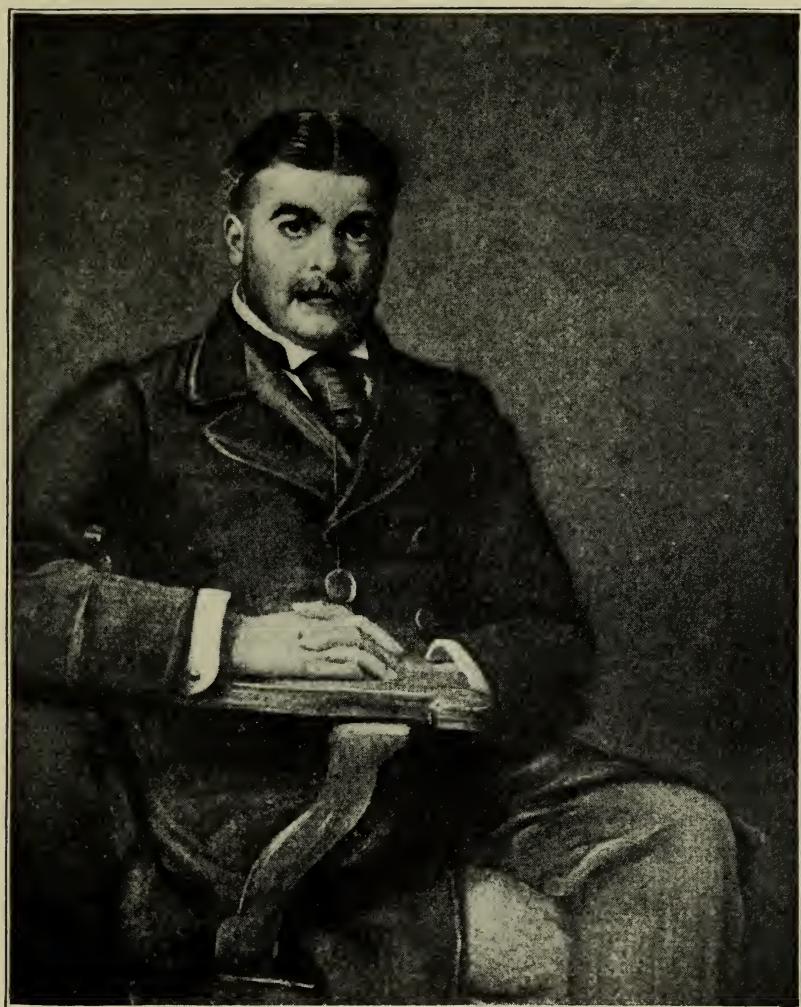
ON SHORE AND SEA

THE cantata "On Shore and Sea" was written for the London International Exhibition of 1871. The solo parts are allotted to La Sposina, a Riviera woman, and Il Marinajo, a Genoese sailor. The action passes in the sixteenth century, at a port of the Riviera and on board of a Genoese and Moorish galley at sea. The cantata opens with a joyous sailors' chorus and the lament of the mothers and wives as the seamen weigh anchor and set sail. The scene then changes to the sea. On board one of the galleys, in the midnight watch, the Marinajo invokes the protection of Our Lady, Star of the Sea, for the loved one left behind. The scene next changes to the return of the fleet, triumphant in its encounters with the Moorish vessels. The women throng to the shore, headed by La Sposina, to welcome the sailors back, but the galley on board which her lover served is missing. It has been captured by the Moors, and in a pathetic song she gives expression to her sorrow. In the next scene we find him toiling at the oar at the bidding of his Moorish masters. While they are revelling he plans a rising among his fellow-captives, which is successful. They seize the galley and steer back to the Riviera, entering port amid choruses of rejoicing. The cantata is full of charming melodies, the instrumentation is Oriental in color, and the choruses, particularly the closing ones, are stirring.

THE GOLDEN LEGEND

"The Golden Legend" was first produced at the Leeds Musical Festival, October 16, 1886. The adaptation of Longfellow's poem for the Sullivan cantata was made by Joseph Bennett, who, while omitting its mystical parts, except the prologue, has confined himself to the story of Prince Henry and Elsie. All the principal scenes, though sometimes rearranged to suit the musical demands of the composer, have been retained, so that the unity of the legend is preserved.

The prologue, representing the effort of Lucifer and the spirits of the air to tear down the cathedral cross, is used without change. The part of Lucifer is assigned to the barytone voice, the spirits of the air to the sopranos and altos, and the bells to the tenors and basses, the whole closing with the Gregorian Chant. The orchestral accompaniment is realistic, particularly in the storm music and in the final number, where the organ adds its voice to the imposing harmony. The first scene opens with the soliloquy of Prince Henry in his chamber ("I cannot sleep"), followed by a dramatic duet with Lucifer, describing the temptation, and closes with a second solo by the Prince, accompanied by a warning chorus of angels. The second scene opens before the cottage of Ursula at evening, with a short alto recitative ("Slowly, slowly up the wall") with pastoral accompaniment, followed by an effective choral hymn ("O gladsome light!") sung by the villagers ere they depart for their homes, the Prince's voice joining in the Amen. The remainder of the scene includes a dialogue between Elsie and her mother, in which the maid expresses her determination to die for the Prince, and a beautiful prayer ("My Redeemer and my Lord") in which she pleads for strength to carry out her resolution,



SIR ARTHUR SULLIVAN

closing with her noble offer to the Prince, which he accepts, the angels responding Amen to the blessing he asks for her.

The third scene opens with Elsie, the Prince, and their attendants on the road to Salerno where the cure is to be effected by her sacrifice. They fall in with a band of pilgrims, among whom is Lucifer in the disguise of a monk. The two bands part company, and as night comes on the Prince's attendants encamp near the sea. The continuity of the narrative is varied by a simple, graceful duet for the Prince and Elsie ("Sweet is the air with budding haws"); the Gregorian music of the pilgrims in the distance ("Cujus clavis lingua Petri"); the mocking characteristic song of Lucifer ("Here am I too in the pious band") interwoven with the chant; the song of greeting to the sea by the Prince ("It is the sea"); and an effective solo for Elsie ("The night is calm and cloudless"), which is repeated by full chorus with soprano obligato dwelling upon the words "Christe Eleison." The fourth scene opens in the Medical School at Salerno, and discloses Lucifer disguised as the physician Friar Angelo, who receives Elsie and takes her into an inner apartment, notwithstanding the protests of the Prince, who suddenly resolves to save her, and finally effects her rescue. The music to this scene is very dramatic, and it also contains a short, but striking unaccompanied chorus ("Oh, pure in heart!").

The fifth scene is short. It passes at the door of Ursula's cottage, where a forester brings the mother the news of Elsie's safety and of the Prince's miraculous cure. The dialogue is followed by a prayer of thanksgiving ("Virgin, who lovest the poor and lowly"). The last scene opens on the terrace of the castle of Vautsberg. It is the evening of the wedding day, and amid the sound of bells heard in the distance the Prince relates

to Elsie the story of Charlemagne and Fastrada, at the close of which the happy pair join in an exultant duet. The cantata ends with a choral epilogue, worked up to a fine fugal climax in which Elsie's "deed divine" is compared to the mountain brook flowing down from "the cool hills" to bless "the broad and arid plain."

THE PRODIGAL SON

"The Prodigal Son," the first of Sullivan's oratorios, was written for the Worcester Festival in England, and performed for the first time September 8, 1869. It is a short work, comprising but eighteen numbers, and exceedingly melodious in character. In reality there are but six of the eighteen numbers concerned with the narration of the parable. The remainder moralize upon the story and illustrate its teaching.

After a short, simple orchestral prelude, an opening chorus, beginning with soprano solo ("There is joy in the presence of the angels of God"), and also containing alto and bass solos, gives the key to the whole work in reflective style, as it proclaims the rejoicing in heaven over the "one sinner that repenteth." At its conclusion the parable begins with tenor recitative and solo ("A certain man had two sons"), in which the Prodigal asks for his portion of goods. In a bass aria preceded by recitative, the father gives him good advice ("Honor the Lord"), and presumably his portion also, as the soprano recites in the next number that "he took his journey into a far country, and there wasted his substance in riotous living." Thereupon follows a melodious and vivacious chorus ("Let us eat and drink; to-morrow we die") in which the tenor has an important part. The response to the bacchanal comes in the next number, a brief chorus beginning with the alto recitative ("Woe unto them!"). One of the gems

of the work, a pretty alto song ("Love not the world"), intervenes at this point. At its conclusion the narrative is resumed.

After an effective prelude by orchestra, the soprano recitative relates the famine and the experiences of the Prodigal among the swine, leading up to the aria ("Oh, that thou hadst hearkened"). The tenor follows with an expressive aria ("How many hired servants of my father's"). The narrative again halts to give place to a taking chorus ("The sacrifices of God"), after which we have the return and reconciliation ("And he arose and came to his father"), — a dramatic duet for tenor and bass, followed by the vigorous and exultant bass aria ("For this my son was dead") of the father. The parable ends here; but the music goes on moralizing upon and illustrating the theme in four effective numbers, — the chorus ("Oh, that men would praise the Lord"), which is the longest and best constructed in the work; the recitative and aria for tenor ("Come, ye children"); the unaccompanied quartette ("The Lord is nigh"); and the final chorus ("Thou, O Lord, art our Father"), closing with a Hallelujah in full, broad harmony.

THE LIGHT OF THE WORLD

Sir Arthur Sullivan's second oratorio, "The Light of the World," is laid out upon a much larger scale in every way than "The Prodigal Son." It was written for the Birmingham Festival of 1873, and was given for the first time on August 27 of the same year. The purpose of the work, as the composer explains in his preface, is to set forth the human aspects of the life of our Lord upon earth by the use of some of the actual incidents in His career which bear witness to His attributes as preacher, healer, and prophet.

The first part has four scenes, "Bethlehem," "Nazareth," "Lazarus," and "The Way to Jerusalem." The scenes of the second part are laid entirely in Jerusalem. "Bethlehem" includes the message of the angels to the shepherds, their visit to Mary, the nativity, the warning by the angel to Mary and Joseph of Herod's design, the lament and consolation of Rachel in Rama, and the promise of God's blessing upon the Child. In "Nazareth" we have a scene representing Christ in the synagogue reading from Isaiah and declaring himself the object of the prophecy, his expulsion by the incredulous crowd of listeners, and his exhortations to his disciples, when left alone with them, to bear their persecutions with meekness. "Lazarus" describes the journey to Bethany and the Lord's assurances to the bereaved sisters that their brother shall rise again. "The Way to Jerusalem" scene is indicated by its title,—the entry of the Lord into the city amid the hosannas and exultant acclamations of the people. In the second part we have the discourse concerning the sheep and the goats, the interview between the ruler and the people, and the former's anger with Nicodemus, the sufferings and death of Christ, and the resurrection and joy of the disciples as they glorify God and sing the praises of their risen Master.

The work opens with a prologue chorus ("There shall come forth a rod out of the stem of Jesse"), at the close of which the "Bethlehem" scene begins. It is preluded with a quiet but effective pastoral movement for the orchestra, a tenor recitative ("There were shepherds abiding in the field"), and a contralto solo announcing the heavenly message to the shepherds, which lead up to a spirited "Gloria" by the sopranos and altos, followed by a chorus of the shepherds ("Let us now go even unto Bethlehem") for male voices. A shepherd, in brief recitative passages, declares to Mary, "Blessed art thou among

women," followed by the soprano solo, "My soul doth magnify the Lord." After the Virgin's expression of thanks the shepherds join in the chorus ("The whole earth is at rest"), which is peculiarly striking in its contrasts. A short recitative by the angel, warning Mary to flee into Egypt, is followed by a sombre chorus ("In Rama was there a voice"). At its close the tenor is heard in a tender aria ("Refrain thy voice from weeping"), leading to a chorus full of spirited harmony, and rising to an effective climax ("I will pour my spirit"), which closes the scene.

The "Nazareth" scene opens with a barytone solo ("The Spirit of the Lord is upon me") in which Jesus declares himself in the synagogue as the object of the prophecy from Isaiah which He has been reading. The Jews answer in a dramatic chorus ("Whence hath this man his wisdom?"). Again Jesus interposes with the declaration, "A prophet is not without honor save in his own country;" whereupon the people break out in a still more dramatic chorus ("Is not this Jesus?"). For the third time Jesus declares Himself, followed by the stirring, furious chorus, "Why hear ye Him?" A tender and at times fervid solo ("Lord, who hath believed our report?") leads to an effective quintet ("Doubtless Thou art our Father"). After another brief barytone solo ("Blessed are they") we come to the chorus ("He maketh the sun to rise"), which is one of the most beautifully written in the work, and closes the scene.

The third scene, "Lazarus," begins with the description of the mournful journey to Bethany, the arrival among the kindred and friends, who are trying to comfort the bereaved sisters, and closes at the still unopened grave. It includes a duet between tenor and barytone, the former a disciple, the latter Jesus, whose music is invariably sung by the barytone voice; a solo for alto ("Weep ye not for the dead")

with a sombre orchestral prelude, and accompanied by a chorus in its close ; a dialogue between Martha and Jesus ("Lord, if Thou hadst been here") ; a short, but beautiful chorus ("Behold how He loved him !") ; the barytone solo ("Said I not unto thee") ; and a final chorus of great power ("The grave cannot praise Thee").

The last scene of the first part, "The Way to Jerusalem," is brilliant throughout, and is in cheerful contrast with the general sombreness of the preceding numbers. It opens with a brief dialogue between Jesus and a disciple ("Master, get Thee out, and depart hence"), which leads to a charming three-part chorus for children's voices ("Hosanna to the Son of David"), with a prominent harp part in the accompaniment, and worked up to a fine climax. A brilliant soprano solo ("Tell ye the daughter of Zion") intervenes, followed by a short dialogue between Jesus and a Pharisee which leads to the vigorous chorus of the disciples ("Blessed be the kingdom"). After another barytone solo ("If thou hadst known, O Jerusalem") the children's Hosanna is repeated,—this time with the power of the full chorus ; and the first part comes to a close.

The second part begins with a long overture effectively written, and intended, as the composer himself says, to indicate the angry feelings and dissensions caused by the Lord's presence in Jerusalem. At its close the barytone, in one of the most forcible solos assigned to this part ("When the Son of Man shall come in His glory"), discourses the parable of the sheep and goats. The wondering chorus of the people ("Is not this He whom they seek to kill?") follows, and then ensues a somewhat tedious scene. A ruler argues with the people, contemptuously asking if Christ shall come out of Galilee. The people remain unconvinced, however. Nicodemus then strives to reason with the ruler, with the natural effect of making him angry. All this leads up to an effective

female chorus ("The hour is come"). In a tender and pathetic solo ("Daughters of Jerusalem") Jesus sings his farewell. The incidents of the crucifixion are avoided, as the work is intended only to illustrate the human career of Jesus. The rest of the story is told in narrative form; an unaccompanied quartette ("Yea, though I walk") and a powerful, but gloomy chorus, describing Christ's sufferings ("Men and brethren"), bring us to the sepulchre. The scene opens with the plaint of Mary Magdalene ("Where have they laid Him?") and the response of the angel, who tells her Christ has risen, which is followed by a six-part, unaccompanied chorus ("The Lord is risen"). A short tenor solo ("If ye be risen with Christ") leads directly to the final chorus ("Him hath God exalted"), which is worked up in fugal form with much spirit.

SYMPHONY NO. I, IN E MINOR

1. ANDANTE. ALLEGRO MA NON TROPPO VIVACE.
2. ANDANTE ESPRESSIVO.
3. ALLEGRETTO.
4. ALLEGRO VIVACE E CON BRIO.

Mr. Sullivan's First symphony was written in 1866, and was first played at the Crystal Palace, London. It adheres to the old form of absolute music in that it has no programme. It begins with an introduction, Andante, in which a phrase is announced by the basses that not only dominates the introduction proper, but does good service in the succeeding Allegro. The introduction leads directly to the Allegro, the first theme of which is given out by the violins, and based upon the phrase already mentioned. The full orchestra is employed in its development, after which follows an episode for the wind instruments, accompanied by the violas, and leading to the entrance of the second subject, which is first indicated by the violins and

clarinet, but not clearly shown until it is given out by the flute with the violins in octaves. The usual repeat brings the first part of the movement to a close. In the second part the first and second themes are elaborated with great ingenuity, and reach an impressive climax, after which a vigorous coda ends the movement.

The second movement, *Andante espressivo*, after a brief prelude begins with a theme for the horns and alto trombones, which is fully developed, and then gives place to the second theme, for the clarinets. The new theme, however, occupies a subordinate position, as the first soon returns, and is treated with charming effect. A new subject presents itself near the close in a solo for clarinet, and the movement ends quietly with reminiscences of the principal subject.

The third movement, *Allegretto* instead of *Scherzo*, opens with a fresh and effective theme given out by the oboe with string accompaniment. It is twice repeated, first by the 'cellos and bassoons with flute and clarinet accompaniment, and then by the winds with string accompaniment, after which the second theme appears, divided between the flutes and violins. Its treatment leads to the trio, the subject of which is assigned to the clarinets in octaves. After its repetitions the principal theme returns, and closes the movement.

The Finale, *Allegro vivace e con brio*, opens at once with a vigorous subject for full orchestra which is developed in masterly style. A graceful little episode prepares the way for the second subject, given out by the violins with counter theme for the winds. The rest of the movement is devoted to the elaboration of this material until the reprise is reached, after which the movement progresses clearly and forcibly to the end.

TCHAIKOVSKY

1840 - 1893

SYMPHONY No. 2 IN C MINOR. OP. 17

- | | |
|------------------------|--------------------|
| 1. ALLEGRO VIVO. | 3. SCHERZO. |
| 2. ANDANTINO MARCIALE. | 4. MODERATO ASSAI. |

TCHAIKOVSKY'S Second symphony, sometimes called the "Little Russian Symphony," was written in 1873, and was first performed in Moscow. It is considered the most national of all this composer's works, as it is based largely upon Russian themes. After a long introduction, founded upon a melody, elegiac in style, the main part of the movement begins with a theme given out by the violins, accompanied by the remaining strings, which, after development by full orchestra, leads to a second theme for oboe, accompanied by clarinets and bassoons, then passing to the violas and 'cellos with a counter theme for violins. After a short free fantasie the recapitulation begins, closing with the coda and bits of the beautiful melody of the introduction.

The second movement opens with the kettle-drums which furnish an accompaniment to the first theme, borrowed from a march in the composer's unpublished opera, "Undine," and stated by the clarinets and bassoons. The first violins furnish the second theme, repeated by bassoons and 'cellos. The two themes are beautifully elaborated, and the movement closes with the kettle-drum beats which began it.

The first violins have the opening theme of the Scherzo, followed by a chromatic passage for second violins and

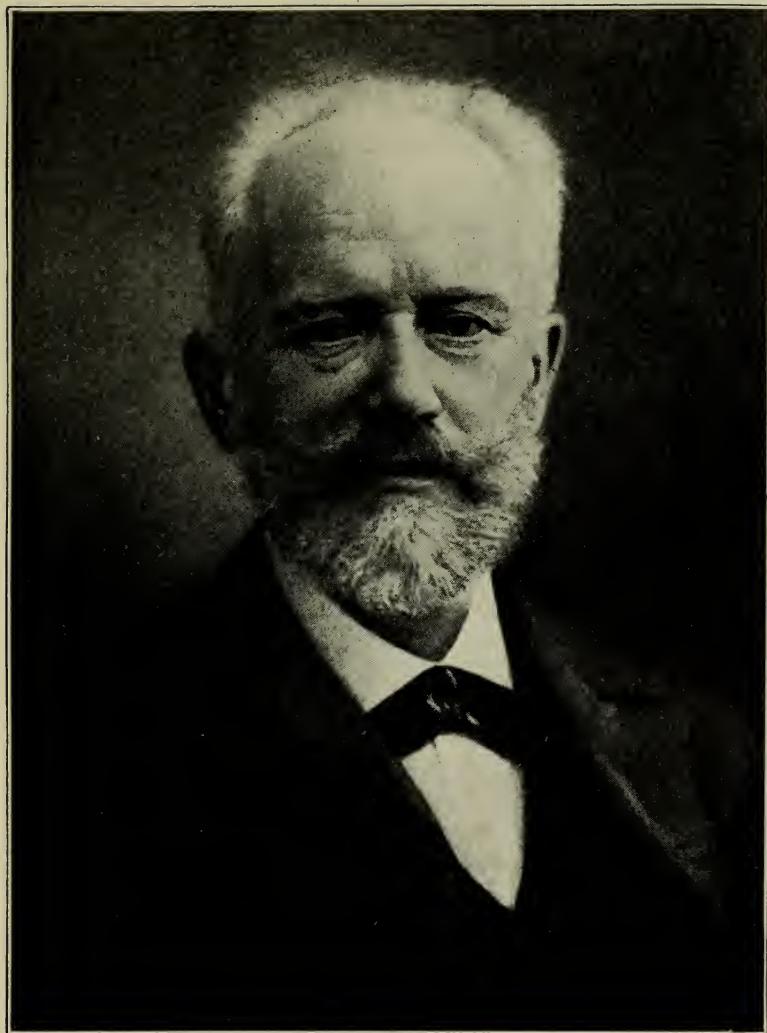
violas, which leads to the second theme for the first violins. After its embellishment and the return of the first theme the trio follows, based on a theme for wood winds and horns, most elaborately worked up. The movement ends with a repetition of the Scherzo and coda.

The Finale is exceedingly brilliant. Its first theme, a little Russian song called "The Crane," is given out by the first violins, followed by a second original theme, also for violins. These two themes, the first being mainly dominant, are beautifully worked up to a powerful climax, the symphony closing with a coda full of vitality and brilliancy.

SYMPHONY NO. 4, IN F MINOR. OP. 36

1. ANDANTE SOSTENUTO. MODERATO CON ANIMA.
2. ANDANTINO IN MODO DE CANZONA.
3. SCHERZO. PIZZICATO OSTINATO.
4. FINALE. ALLEGRO CON FUOCO.

The Fourth symphony was written in 1878, and was regarded by Tchaikovsky as his finest work. It stands almost alone in that composer's music for its humorous characteristics, which are all the more strange when it is considered he was mentally depressed while writing it. The first movement opens with a somewhat stately introduction, at the close of which the first theme enters upon the first violins and 'cellos to the accompaniment of the other strings and horns. After a vigorous development a quiet passage occurs, leading to a subsidiary plaintive theme for clarinets, after which the second theme enters on the 'cellos. It is not long, however, before the first theme is heard again and it soon assumes the chief importance. This section is most elaborately worked up, and the movement finally comes to a close with the utmost vigor and brilliancy.



PETER TCHAIKOVSKY

In the second movement, one of the most fascinating Tchaikovsky ever wrote, Andantino, in modo canzona, the canzona, or song, is given out by the oboe, accompanied by the strings pizzicato. The song is next taken up by the 'cello with accompaniment of wood winds, horns, and basses. It next passes to the strings, the accompaniment continually growing fuller and richer until a strong climax is reached. The bassoons and 'cellos now take the song in unison, the former soon followed by the violins, the flutes and clarinets furnishing a graceful accompaniment. After a brief episode the violins once more take up the song, followed by one group of instruments after another until the beautiful melody dies away on the bassoons.

The third movement is unique for its pizzicato string accompaniment which runs through the whole movement whenever the strings are playing. When they are not, the same effect is produced by the wood winds and brasses. The opening theme is most brilliant, and is given out by the violins. The second is slower and is stated by the oboes and bassoons. After its statement the clarinets take the theme faster, accented by the piccolos and accompanied by the brasses. Then the first theme returns on the first violins, alternating with the wood winds. The second theme is touched upon once more, after which the movement closes pianissimo.

The Finale is a brilliant Allegro. The full orchestra gives out the first theme, quickly followed by the second on the wood winds. After the repetition of the first the third is stated by the full orchestra. The movement is devoted to the development of these three themes, and in the treatment the effect runs from double fortissimo to pianissimo, the movement coming to its close with a crescendo of tremendous energy.

SYMPHONY No. 5, IN E MINOR. OP. 64

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|--------------------------------|------------|
| 1. ANDANTE. ALLEGRO CON ANIMA. | 3. VALSE. |
| 2. ANDANTE CANTABILE. | 4. FINALE. |

The Fifth symphony was written in 1887, and reflects one of the sad moods of the composer. The introduction is based upon an exceedingly sombre theme which is prominent all through the work. It leads to an Allegro which is more animated in character and is based upon two subjects, one of them melancholy in color but the other bright and vigorous. After their development, however, the sombre theme of the introduction reappears, finally dying away on the bassoons.

The second movement is in the form of a romance, the melody being given out by solo horn, then passing to 'cello and afterwards to the strings. The theme is one of exceptional beauty and is followed by new themes for oboe and clarinet, the development of which is serious in character, leading to a tremendous climax, the whole orchestra joining in the opening theme. The second part of the movement is based upon the same themes and works up to a similar climax, the theme returning fitfully, and the movement closes with a coda based upon the second theme.

In place of the conventional Scherzo the composer has given us a very graceful and poetical waltz based upon two themes, its flow being interrupted occasionally by the reentrance of the principal theme of the first movement.

The Finale has a long introduction in which this principal theme is heard again. After being worked up to a grand crescendo it disappears. After an impetuous subsidiary theme is developed the second theme is given out, first by the wood winds and then by the violins. From

this point to the close these two themes are treated, but the ominous theme of the introduction is continually prominent. The situation clears up at last, however, and the symphony ends with a vigorous climax. One Russian writer says: "The entire symphony seems to set forth some dark spiritual experience. Only at the close the clouds lift, the sky clears, and we see the blue stretching pure and clear beyond."

SYMPHONY No. 6, IN B MINOR (PATHETIQUE). OP. 74

1. ADAGIO. ALLEGRO NON TROPPO.
2. ALLEGRO CON GRAZIA.
3. ALLEGRO MOLTO VIVACE.
4. FINALE. ADAGIO LAMENTOSO.

The Sixth symphony, which the composer named the "Pathetic" after its first performance, was written in 1893. One of his biographers says he seems to have concentrated in this symphony the brooding melancholy which is the most characteristic of all his emotional phases. Be this as it may, it is one of the most stirring and impressive of all his instrumental works. He left no programme for it. Indeed, he wrote to a friend that the programme must remain a riddle to every one, and to the same friend: "I love it as I have never loved any other of my musical creations." To the general hearer the symphony must ever present itself as a curious medley of human emotions and passions.

The first movement opens with an Adagio introduction in which one of the figures of the first theme is given out by the bassoons against a droning bass and most ingeniously worked up. The second theme is a melody of "purest ray serene," which will always haunt the memory. It is developed quietly and slowly. As it ceases the powerful first theme returns and is developed with furious energy.

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As the storm dies away, the beautiful second theme returns and the movement closes in the quietest of pianissimos.

The second movement, *Allegro con grazia*, is in striking contrast with the first. It has little of the conventional Scherzo character, as it is set to the dance rhythm, the principal theme being given out by the 'cellos with pizzicato accompaniment in the strings and alternating chords in the wood winds and horns. The second theme is of a plaintive sort, but it is soon replaced by the sparkling first, and the movement ends placidly and cheerfully.

The third movement, *Allegro molto vivace*, opens with a truly vivacious theme alternately taken by the strings and wood winds. The strings finally usurp the theme and the wood winds develop a counter theme. The contest between these two at last ends in a grand march movement, introduced by the brasses and gradually taken up by the whole orchestra with magnificent power and almost barbaric effect.

The last movement, *Adagio lamentoso*, is well named. It is the apotheosis of sorrow and despair. Few composers would have the courage to end a symphony with an Adagio, still fewer with an Adagio so gloomy that it has been called "suicide music." It has no regular form and well-nigh defies analysis. It is a succession of mournful outcries, despairing laments, and wretched hopelessness, and yet is worked up with great dramatic power. Its intensity is tragic. It is a relief when its last measures die away pianissimo. After hearing it one can understand the composer's remark to a friend : "Often during my wanderings, composing it in my mind, I have wept bitterly."

SYMPHONY AFTER BYRON'S "MANFRED." OP. 58

1. Manfred is wandering about in the Alps.
2. The Spirit of the Alps appears.
3. Pastorale.
4. The Underground Palace of Arimanes.

"Manfred," described as "a symphony in four scenes," was written in 1884. Its scenes are based upon Byron's "Manfred" but in the *dénouement* the composer's hero evidently is reconciled to heaven and does not die rebellious. The first movement opens with a theme which dominates the whole symphony, given out by bassoons and bass clarinet, and typical of Manfred's wretchedness and anguish of soul. A second mournful phrase, bassoons, horns, oboe, and clarinets, represents his appeal for forgetfulness. Then ensue sinister, foreboding passages, broken figures, and weird effects descriptive of his futile incantations and interwoven with them the mournful love subject, recalling the lost Astarte.

The second movement, which may stand for the Scherzo, is almost entirely devoted to Manfred's invocation of the Spirit of the Alps, and is a most charming piece of nature-painting in music. The programme annotation reads: "The Spirit of the Alps appears to Manfred in the rainbow over the waterfall." The music vividly paints the rush of the water over the rocks, the reflection of the sunlight, the appearance of the rainbow, and at last the vision of the Spirit, singing her fascinating song, first violins with harp accompaniment. The pastoral movement which follows is equally restful and beautiful, but amid its quiet harmonies is heard the gloomy motive which represents Manfred as well as his motive of longing for forgetfulness.

The second and third scenes are gratefully restful after the gloom of the first and fourth scenes. The opening

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theme of the final scene suggests Manfred's invocation. Suddenly the shrill trills of the strings and wood winds and the weird tones of the brasses and cymbals mark the beginning of the Spirit's orgy in which Manfred is a participant. The orgy becomes a veritable delirium, and after its close the motives of invocation and despair as well as of Astarte follow each other and at last are united with impressive power. A reference is made to the "Dies Iræ" with organ accompaniment. Manfred's death follows after a powerful climax, and in the closing measures some critics see the redemption of the hero.

VERDI

1813-1902

THE MANZONI REQUIEM

THE history of "The Manzoni Requiem" is of more than ordinary interest. Shortly after Rossini's death, in 1868, Verdi conceived the idea of a requiem in his memory, to be written by many hands, which should be performed in the cathedral of Bologna on each centenary of the composer's death, but upon no other occasion and at no other place. The project met with favor. The work was laid out in thirteen numbers and assigned to thirteen Italian composers, Verdi taking the "Libera me," which was to be the last number in the work. Each of the composers finished his task; but when the parts were joined in a complete requiem they were found to be so dissimilar in treatment, and the whole work so incoherent and lacking in symmetry and unity, that the scheme went no further. About this time, 1873, Alessandro Manzoni, the founder of the romantic school in Italian literature, died, and was universally mourned by his countrymen. The requiem which had been intended for Rossini was now written by Verdi for his friend, the great Italian patriot and poet. It was performed for the first time at Milan, May 22, 1874, the anniversary of Manzoni's death, with Teresa Stolz, soprano; Maria Waldmann, alto; Giuseppe Capponi, tenor; and Ormondo Maini, bass; a chorus of a hundred and twenty voices, and an orchestra of a hundred and ten.

The "Requiem" opens, after a few measures of prelude, with the chorus chanting the appeal for rest, *sotto voce*, the effect being carried as pianissimo as possible until the basses, by an abrupt change of key, give out the theme of a fugue ("Te decet hymnus"), written in pure religious style. The introductory "Requiem" is repeated, and leads to the "Kyrie," the theme of which is stated by the tenor, and in turn taken up by the other soloists, the chorus shortly joining, a double sextet interwoven with it, and the whole closing pianissimo, as the "Requiem" opened.

The second part, the "Dies Iræ," is in strong contrast with the first, and is more broadly and dramatically worked up, and with freer accompaniment. The opening chorus is one of startling power. The tenors and basses open the number, immediately followed by the four parts announcing the "day of wrath" in high, sustained notes, while the second sopranos, altos, and tenors accompany them with immense sweeps of sound that rise and fall like the waves. There are nine numbers in this part which have been already specified, the most effective of them being the Adagio trio ("Quid sum miser") for soprano, alto, and tenor, upon which Verdi has lavished his melodious inspiration. The trio is continually interwoven with the chorus shouting fortissimo the "Rex tremenda Majestatis," until it takes another form in the prayer ("Recordare"), a duet for soprano and alto in Verdi's best operatic vein. An effective tenor solo ("Ingemisco"), followed by a solemn and majestic bass solo ("Confutatis"), leads to the stirring measures of the "day of wrath" again, and closes this part in a powerful ensemble, both vocal and dramatic.

The offertory ("Domine Jesu") is a quartette with three motives,—the first Andante, the second Allegro, and the third Adagio in Gregorian form, the three themes being admirably worked up and accompanied. The "Sanctus,"



GIUSEPPE VERDI

the fourth part of the mass, is an impressive Allegro double chorus, followed by the "Agnus Dei," a duet for soprano and alto which is full of melodious inspiration, illustrated with charming instrumental color. The sixth part is the "Lux æterna," a trio for alto, tenor, and bass which leads to the "Libera," the final division and the climax of the work. In its general effect it is a soprano obligato with chorus. After a monotone recitative and solo the "Dies Iræ" is repeated, likewise the "Requiem æternam," which forms the introduction of the mass, and the "Requiem" closes with a fugue of majestic proportions, ending with the same pianissimo effect which characterizes the opening of the work.

VOLKMANN

1815 - 1883

SYMPHONY NO. 1, IN D MINOR. OP. 44

1. ALLEGRO PATETICO.
2. ANDANTE.
3. SCHERZO. ALLEGRO MA NON TROPPO.
4. FINALE. ALLEGRO MOLTO.

VOlkmann's First symphony, written during his stay in Pesth, in its general structure and spirit clearly shows the results of Beethoven's influence, and yet is characterized by great freedom and originality. The first movement, Allegro patetico, begins with a theme given out by the strings in unison, which determines at once the vigorous, energetic character of the whole movement. The motive is retained tenaciously by the double-basses, while the wind instruments take up a quiet melody, leading through a steady crescendo into the second theme, given out by full orchestra. This is followed by a melodic phrase carefully and skilfully treated. The first theme is then repeated, after which the various subjects are employed with such combinations and additions as appear to grow naturally out of the material, the whole forming a movement of great strength in the genuine symphonic form.

The Andante is thoroughly melodious. Its opening theme is first given out by the clarinet, leading to an effective climax. This is followed by a beautifully harmonized passage, moving pianissimo around a rhythmic figure on one note given to the horns, which in turn leads back to

the principal melody now taken up by the strings and subjected to elaborate treatment.

The Scherzo starts off briskly with a theme developed from material in the first movement. In the second part the customary trio changes to an Andantino, and is thoroughly romantic and winsome in style. After elaboration it leads back to the Scherzo.

The Finale, Allegro molto, is stately in character and severe in treatment. It contains some fine contrapuntal writing, but is always clear in outline, and closes with a grand climax. The second subject of this movement is particularly noticeable for its combination of pathos and joyousness.

WAGNER

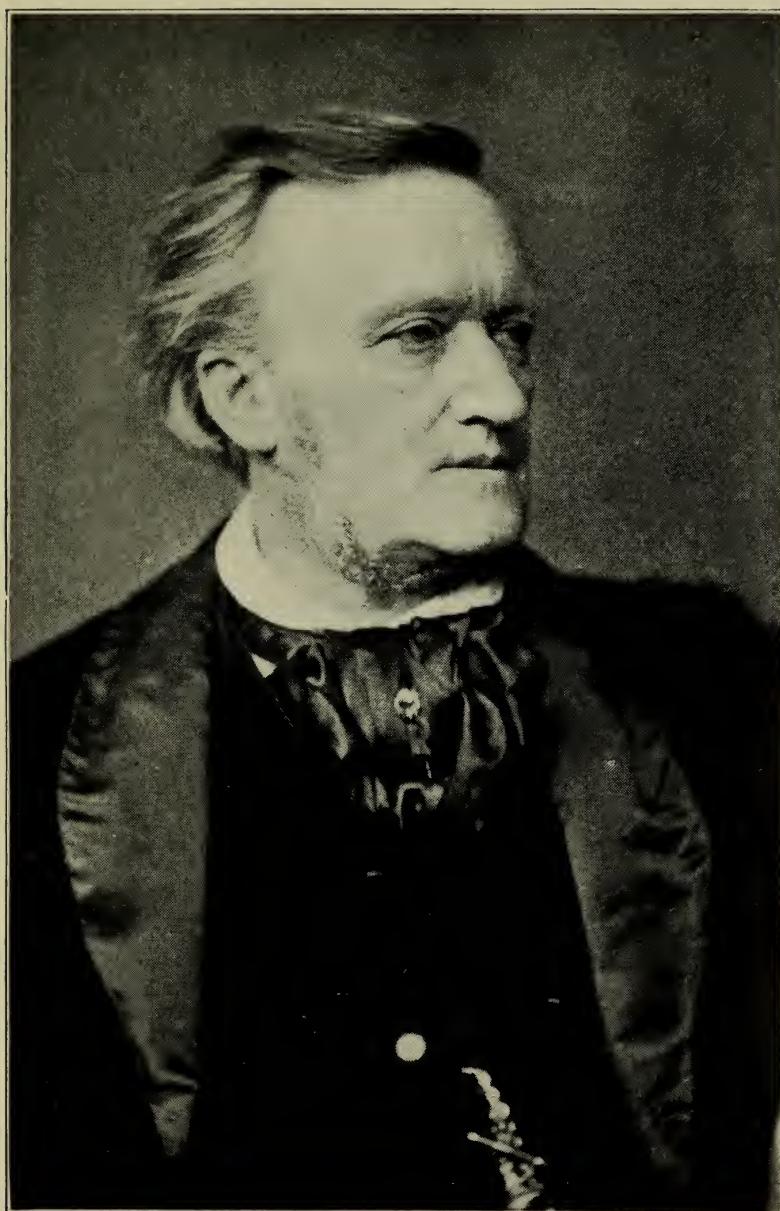
1813-1883

LOVE FEAST OF THE APOSTLES

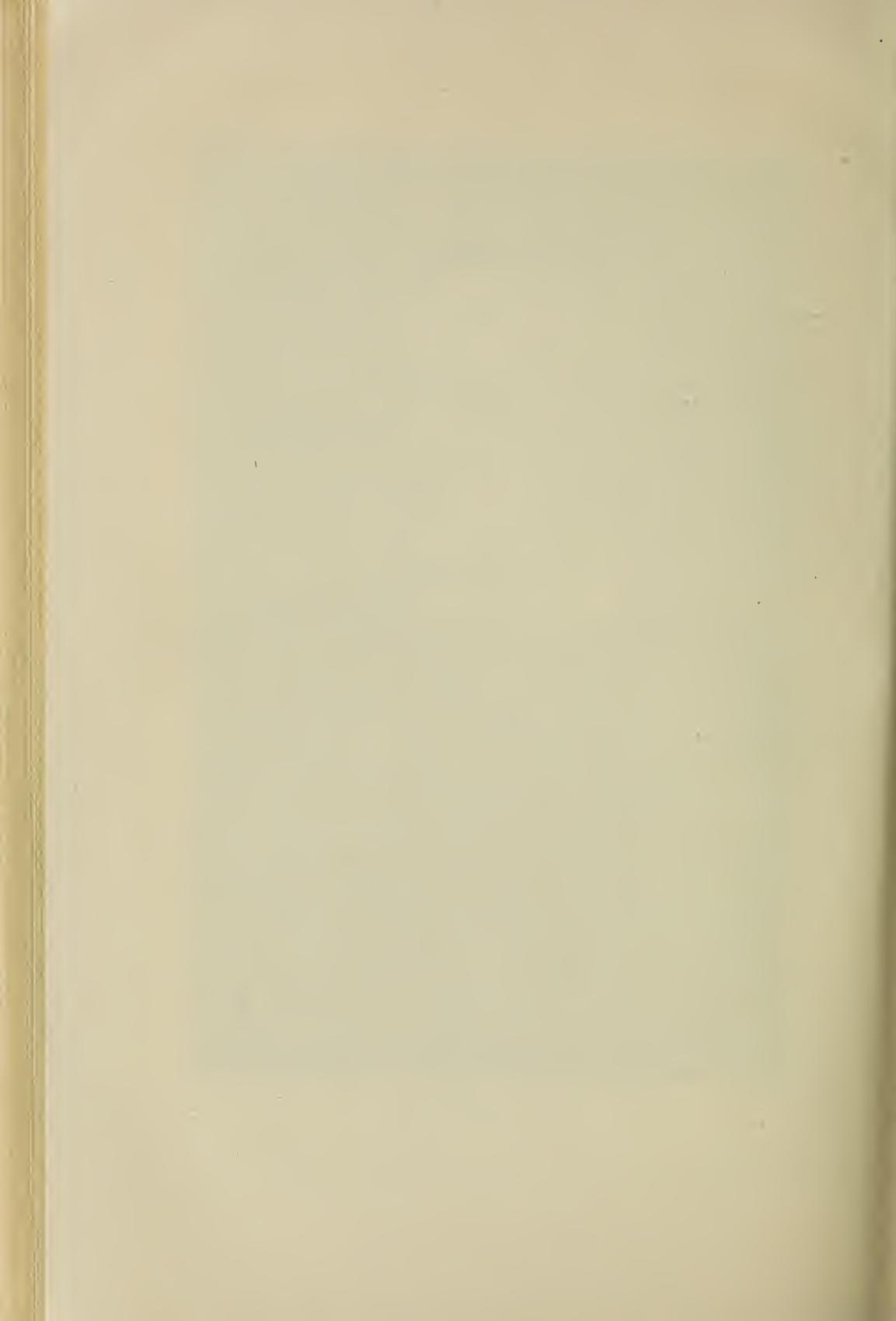
“**D**AS Liebesmahl der Apostel” (“The Love Feast of the Apostles”), a Biblical scene for male voices and orchestra, dedicated to Frau Charlotte Emilie Weinlig, the widow of the composer’s old teacher, was written in 1843, and was first performed in the Frauen-Kirche in Dresden at the Men’s Singing Festival, July 6 of that year.

The work opens with a full chorus of disciples (“Ge-grüsst seid, Bruder, in des Herren Namen”), who have gathered together for mutual help and strength to endure the persecutions with which they are afflicted. The movement flows on quietly, though marked by strong contrasts, for several measures, after which the chorus is divided, a second and third chorus taking up the two subjects, “Uns droht der Mächt’gen Hass” and “O fasst Vertrau’n,” gradually accelerating and working up to a climax, and closing pianissimo (“Der Mächt’gen Späh’n verfolgt uns überall”).

In the next number the Apostles enter — twelve bass voices — with a sonorous welcome (“Seid uns gegrüsst, ihr lieben Brüder”), reënforced by the disciples, pianissimo (“Wir sind versammelt im Namen Jesu Christi”), the united voices at last in powerful strains (“Allmächt’ger Vater der du hast gemacht Himmel und Erd’ und Alles was darin”) imploring divine help and the sending of the Holy Ghost to comfort them. At its close voices on high



RICHARD WAGNER



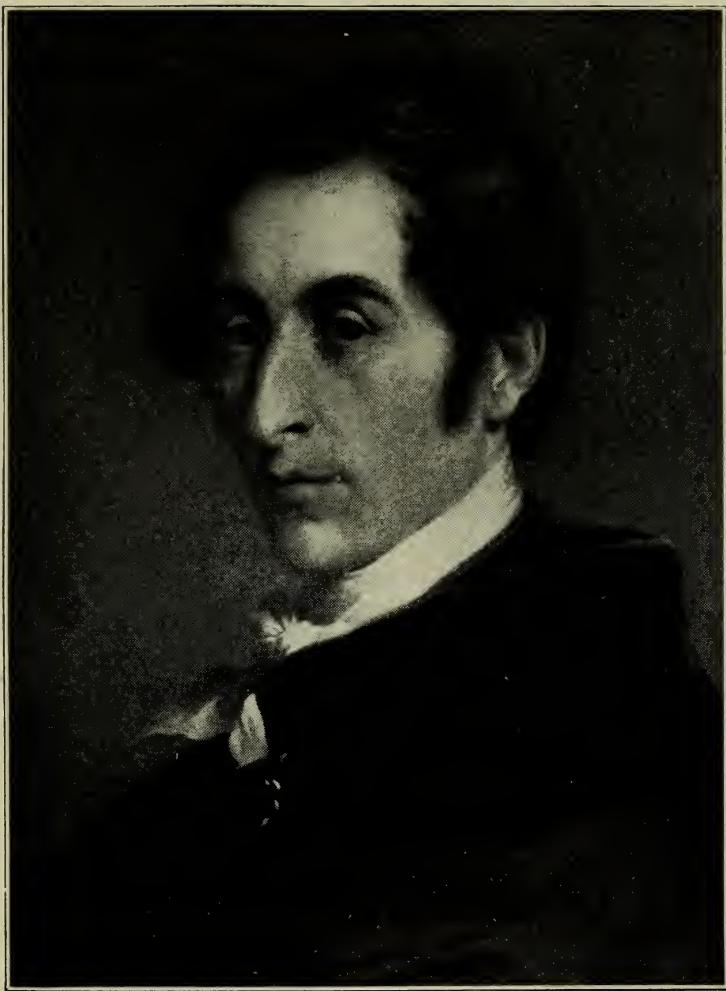
are heard ("Seid getrost, Ich bin euch nah, und Mein Geist ist mit euch"). The disciples reply with increasing vigor ("Welch Brausen erfüllt die Luft"). The Apostles encourage them to steadfast reliance upon the Spirit ("Klein müthige! Hört an was jetzt der Geist zu Künden uns gebeut"), and the work comes to a close with a massive chorale ("Denn ihm ist alle Herrlichkeit von Ewigkeit zu Ewigkeit"), worked up with overpowering dramatic force, particularly in the instrumentation. Though but a small composition compared with the masterpieces for the stage which followed it, it is peculiarly interesting in its suggestions of the composer's great dramatic power.

WEBER

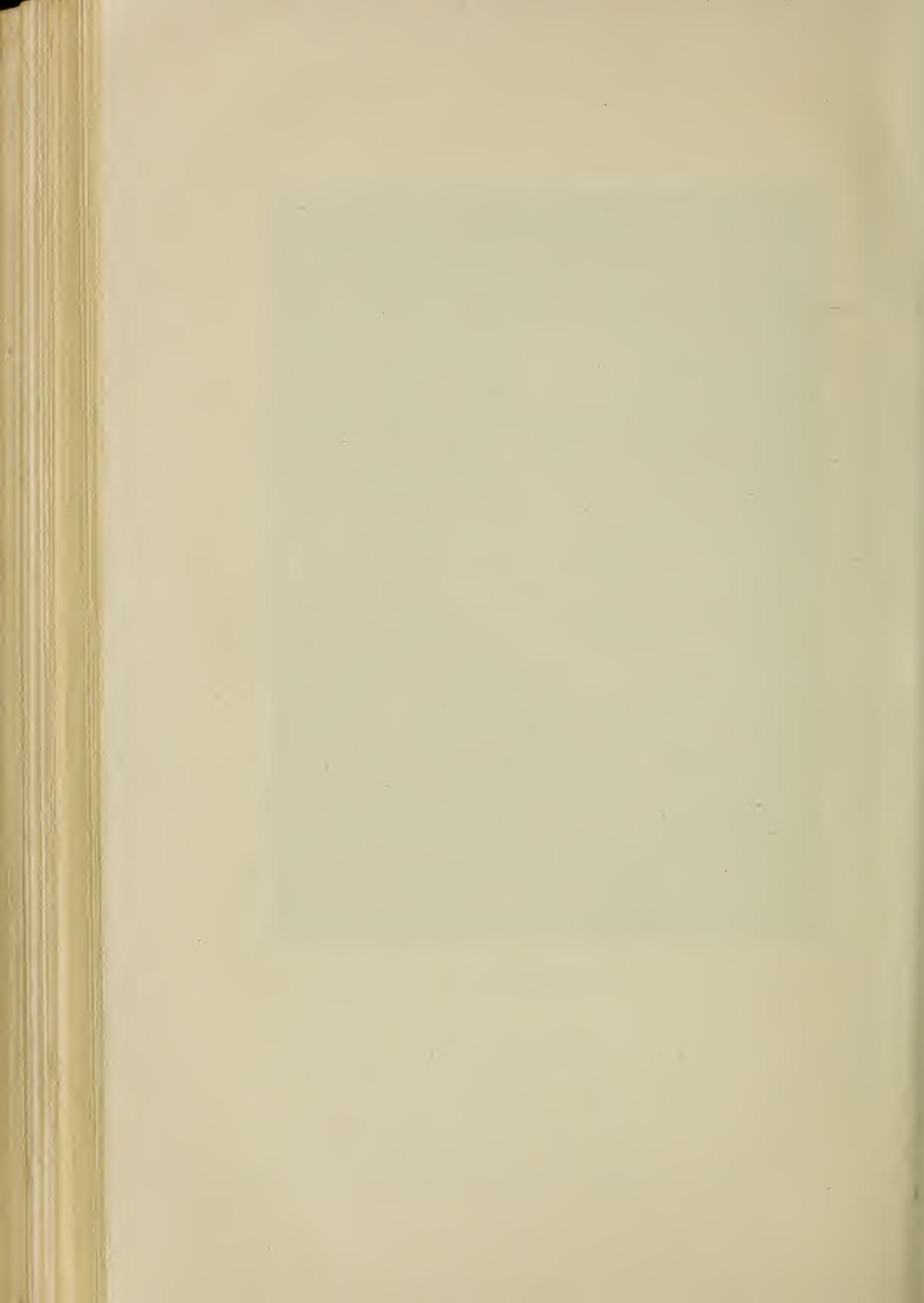
1786–1826

JUBILEE CANTATA

THE “Jubilee Cantata” was written in 1818 to celebrate the fiftieth anniversary of the reign of King Friedrich August of Saxony. The King having expressed a desire that there should be a court concert on the day of the anniversary, September 20, Count Vitzthum commissioned Weber to write a grand jubilee cantata. The poet Friedrich Kind supplied the words. While engaged in its composition Weber was informed by friends that other arrangements were being made for the concert, and on the twelfth of September the information was confirmed by a letter from the Count which informed him that notwithstanding his personal protests, the “Jubilee Cantata” was not to be given. The son in his biography of his father intimates that the change was the result of intrigues on the part of his Italian rivals, Morlacchi, Zingarelli, and Nicolini. The same authority says that the cantata was finally produced in the Neustadt church for the benefit of the destitute peasantry in the Hartz Mountains, Weber himself conducting the performance, and that only the overture to the work, now famous the world over as the “Jubel,” was played at the court concert. The best authorities, however, now believe that the Jubel overture is an entirely independent work, having no connection with the cantata. The text of the cantata, which commemorates many special events in the life of the King, being found unsuitable for general performance, a second

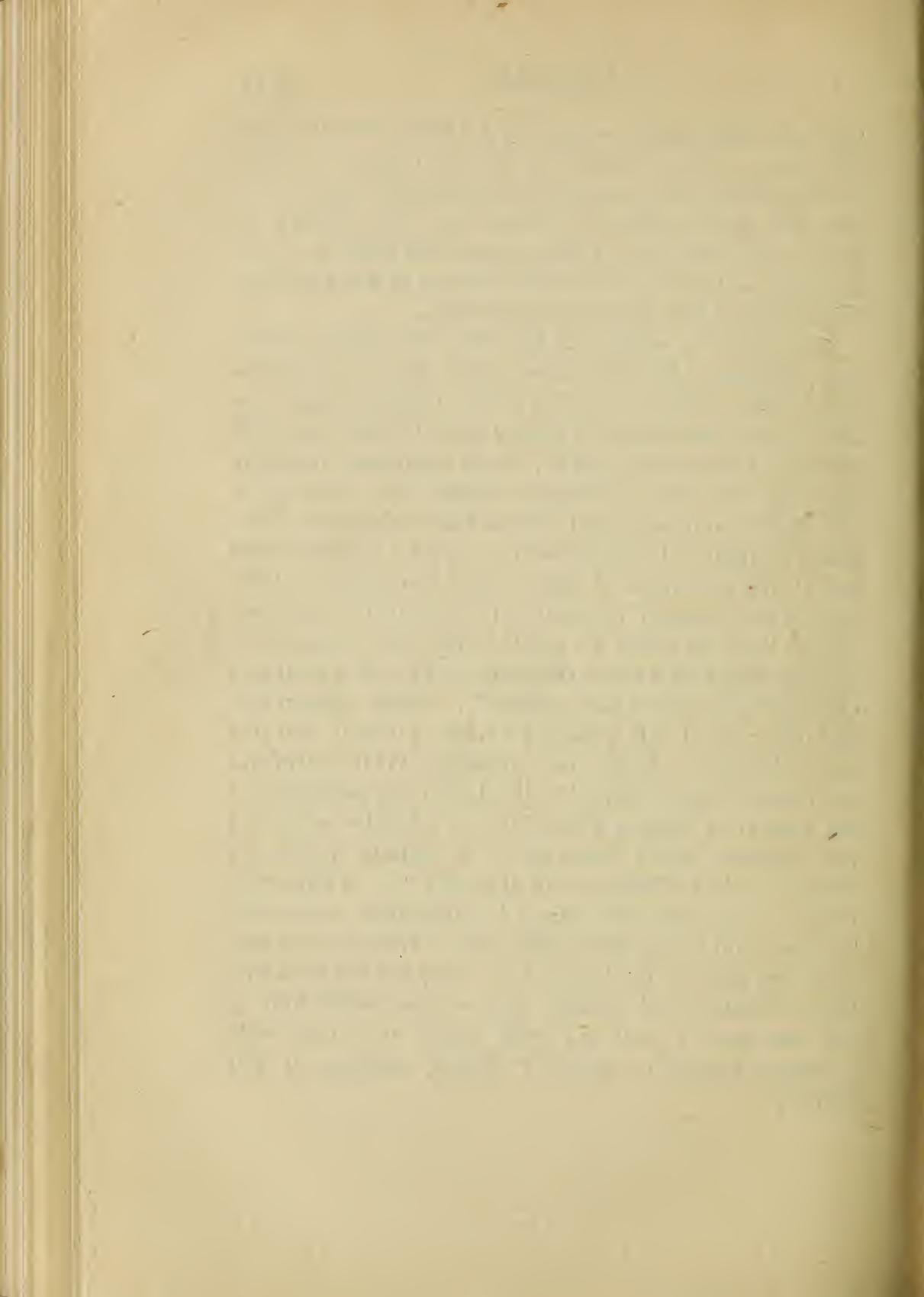


CARL WEBER



text was subsequently written by Amadeus Wendt, under the title of "Ernte-Cantata" ("Harvest Cantata"), which is the one now in common use, although still another version was made under the name of "The Festival of Peace," by Hampdon Napier, which was used at a performance in London under the direction of the composer himself only a few days before his death.

The cantata is written for the four solo voices, chorus, and orchestra. It opens after a short Allegro movement with a full, jubilant chorus ("Your thankful songs upraise"), the solo quartette joining in the middle part with chorus. The second number is an expressive recitative and aria for tenor ("Happy nation, still receiving"). The third is characterized by quiet beauty, and is devotional in spirit. It begins with a soprano recitative and aria ("Yet not alone of labor comes our plenty") leading up to a second recitative and aria ("The gracious Father hears us when we call"), which are vivacious in style, closing with a tenor recitative ("The air is mild and clear and grateful to the reapers"). These prepare the way for a short but powerful chorus ("Woe! see the storm-clouds"). In the next number ("How fearful are the terrors Nature brings!") the bass voice moralizes on the powers of Nature, followed by a plaintive strain for two sopranos, which leads up to a majestic prayer for chorus ("Lord Almighty, full of mercy"). A bass recitative ("Lo, once our prayer") introduces a beautiful quartette and chorus of thanksgiving ("Wreathe into garlands the gold of the harvest"). They are followed by a tenor recitative and soprano solo ("Soon noble fruit by toil was won"), and the work comes to a close with a stately chorus of praise ("Father, reigning in Thy glory").



APPENDIX

THE ORCHESTRA

THE word "orchestra," which originally designated the space occupied by players, has come to signify the players themselves, when combined for the production of operas or of such large works as are described in this volume. The old orchestras, which were much smaller than those of the present time, comprised the string quintet (first violins, second violins, violas, violoncellos, and double basses), flutes, oboes, clarinets, bassoons, horns, trumpets, kettle-drums, and sometimes trombones. In the modern orchestras the following instruments are also included: English horn, bass clarinet, double bassoon, tuba, harp, bass and snare drums, cymbals, triangle, castanets, carillons, gong, and xylophone; and sometimes the string sections are greatly strengthened to allow of subdivision.

The modern orchestra is divided into these four families or sections: strings, wood winds, brasses, and percussion instruments, or "the battery." The string section, which is the backbone of the orchestra, includes first violins, second violins, violas, violoncellos, and double basses, which correspond to the tones of the human voice as follows: first violins, soprano; second violins, alto; violas, tenor; violoncellos, barytone; and double basses, bass.

The wood-wind section includes clarinets, flutes, oboes, bassoons (these played in pairs), bass clarinets, double bassoons, English horns, and piccolos.

The brass section includes horns (usually called French horn), trumpets (or their substitutes, cornets), trombones, tubas, and bass tuba. The percussion instruments are

the kettle-drums, or tympani, bass and snare drums, triangle, cymbals, tambourine, castanets, carillons, xylophone, and gong. The harp, though one of the most ancient of instruments, belongs to no family. It is a comparatively recent addition to the orchestra and might be called the hermit thrush of the harmonious aggregation.

The violins are divided into firsts and seconds, the seconds only differing from the first in that they are employed to fill out the harmony by supplying the alto voice. The violin is familiar to every one. It has four strings raised above the belly of the instrument by means of a bridge, and changes of pitch are effected by stopping the strings with the fingers, thus shortening them. In addition to its natural tones, caused by pressure, it is capable of sweet, flute-like over-tones, called "harmonics," produced by the player touching the strings at certain points. Pizzicato tones are made by plucking the strings with the fingers, and the softer tones by affixing an appliance called the "Sordino," or "mute," to the bridge. The viola is only a larger form of the violin, tuned a fifth lower, which fills in the harmony with a deeper tone, corresponding to the tenor voice. The violoncello, commonly abbreviated into 'cello, is the barytone of the string family. It is usually coupled with the double basses as a reënforcement, but often has important solo work assigned to it. It has a very sympathetic and almost human quality of tone, as deep as that of the double bass, as sombre as that of the viola, and as rich as that of the violin. It is the most satisfying singer in the orchestra. The double bass, or contra bass, or in vulgar parlance the "bull fiddle," is really the bass singer of the whole orchestra though not so boisterous as some of its bass companions in other sections. It has a deep, broad, rich tone, and is even capable of producing beautiful harmonics. Its pizzicatos also are impressive, but the mute is not usually employed.

In the wood-wind section, the clarinet, one of the oldest of instruments, holds first place by virtue of its tone and the demands composers make upon it. Unlike the oboe, English horn, and bassoon, it is played with a single reed. It is the richest in tone of all the wood winds. Its lower tones are somewhat coarse and hollow, but the others are warm, brilliant, and powerful, and it almost equals the flute in ornate and rapid facility. The bass clarinet is an octave deeper and is of different shape, having a bell mouth. The clarinet and bassoon are the real wood-wind foundation. Every one knows the flute, oldest and more bird-like of all instruments. It is the only one of the wood winds played from a side mouthhole, for which reason it is sometimes called the traverse flute. The beak flute, like the flageolet, for instance, is a flute with a mouthpiece. The flute tone is gentle and sweet, and the instrument is peculiarly adapted for trills and rapid passages. The piccolo is only a small flute of higher range and more piercing tone. It produces the highest, shrillest, and most penetrating tone in the orchestra. The oboe is a double reed instrument. Some of its tones are weak and others shrill and nasal, but the general quality is plaintive and pastoral and very tender, even melancholy when the subject is at all sombre. In the hands of an expert player it can be made effective even as a solo instrument, and concertos have been written for it. It is a modest little instrument, but very dignified, for it gives out the A for the orchestra's tuning. The English horn, or *cor anglais*, is often mistaken by those unfamiliar with instruments, who seek for it in the brass section. It is all the more mystifying, for it is neither English nor horn. It is the alto oboe, of deeper tone, a fifth below, and partakes of the oboe's plaintive quality. The bassoon is not a dignified instrument in form or quality. It has a double reed like the oboe. Its higher and medium tones are not

unmusical, when they fit into the general harmony, but its lower tones are deep and guttural and coarse. It sometimes affects an air of dignity, but it is more at home in the grotesque and is usually played by elderly, serious persons. As a solo instrument it is uncouth and uncanny. The double bassoon is an octave lower. It is to the bassoon what the double bass is to the 'cello.

In the brass section the French horn holds the leading place. It is really an evolution from the old hunting horn. It has a smooth, rich, velvety tone, and the full harmony of a quartette of horns is exceptionally beautiful. Its "open" tones are made by blowing and manipulation of the lips and the "closed" tones by closing the bell of the instrument with the hand. The trumpet is not often heard in orchestras, its place being taken by the B flat cornet, which has not so pure or brilliant a tone but is more easily played and is extremely facile in every kind of tonal utterance. The cornet is so well known by its frequent use as a solo instrument in bands, big and little, that it needs no detailed description. The trombones usually appear in triple array, alto, tenor, and bass. Soprano trombones have been made, but they have not proved effective. Every concert-goer is familiar with the two tubes sliding in and out, by which the pitch is varied. Its compass is a little more than two octaves and in the hands of a finished player its tone is majestic and impressive, and at the same time it is capable of delicate and melodious effect. The tuba, which has taken the place of the ophicleide, belongs to the saxhorn family, one of the seven. It has a deep, noble tone and is the dominating bass of the brasses.

The percussion family is easily distinguishable by its noise, when it has a chance to make it, but it adds rich color to instrumentation. The kettle-drums, or tympani, ordinarily two in number, one high, the other low, though

sometimes three and four are used, are metal basins headed with skin. They are tuned to sound certain notes by the use of screws and are specially serviceable in accentuating rhythm, heightening effect, and adding color. The bass drum is used for certain sonorous effects and with its neighbors, the kettle-drums, is happy in a thunder storm or cannonading. The snare drum supplies the military features and aids march rhythm. The cymbals are metal discs clashed together to heighten effect. The triangle is metallic, of the shape its name indicates, and is played with a little bar of the same metal. The carillons are small bars of steel, which, when struck with a mallet, give out bell tones, and a somewhat similar effect is produced upon strips of wood constituting the xylophone. The gong is used in dirges or tragic *dénouements*. The castanets and tambourine are instruments for dance-music which are too familiar to need description.

PROMINENT MUSICAL ORGANIZATIONS

IT would be impractical to present a complete list of vocal and instrumental musical organizations in the United States in a volume of this nature. They would make a somewhat bulky directory of themselves, as they number several thousands. In compiling the subjoined list only the large organizations have been selected whose repertories are likely to contain the works described in this volume. The arrangement has been made by cities, alphabetically, for ease in reference:

- Albany, N. Y. Albany Music Association. Conductor, Arthur Mees.
Musical Art Choir. Conductor, F. S. Rogers.
- Amherst, Mass. Oratorio Club. Conductor, W. P. Bigelow.
- Ann Arbor, Mich. Choral Union. Conductor, A. A. Stanley.
- Atchison, Kans. May Festival Association. Conductor, John H. Davis.
- Atlanta, Ga. Musical Festival Association. Conductor, J. L. Browne.
Symphony Orchestra. Conductor, J. L. Browne.
- Augusta, Me. Augusta Chorus. Conductor, Latham True.
- Aurora, Ill. Musical Club. Conductor, Clarence Dickinson.
- Baltimore, Md. Choral Society. Conductor, R. L. Haslup.
Oratorio Society. Conductor, Joseph Pache.
- Bangor, Me. Festival Association. Conductor, W. R. Chapman.
- Battle Creek, Mich. . . Amateur Music Club. Conductor, Edward Barnes.
- Bethlehem, Pa. Bach Society. Mr. W. E. Doster, Sec'y.
Choral Society. Conductor, D. G. Samuels.
- Birmingham, Ala. Musical Art Society. Conductor, A. D. Peterson.
- Boise, Idaho Symphony Orchestra. Conductor, Moses Christensen.
- Boston, Mass. Apollo Club. Conductor, Emil Mollenhauer.
Symphony Orchestra. Conductor, Max Fiedler.
Choral Art Society. Conductor, Wallace Goodrich.

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Boston, Mass.	Handel and Haydn Society. Conductor, Emil Mollenhauer.
	People's Choral Union. Conductor, S. G. Cole.
	Cecilia Society. Conductor, B. J. Lang.
Brooklyn, N. Y.	Amateur Musical Club. Conductor, H. R. Shelley.
	Apollo Club. Conductor, John Brewer.
	Arion Singing Society. Conductor, Arthur Claasen.
	Oratorio Society. Conductor, W. H. Hall.
	Cecilia. Conductor, Albert Ewald.
	People's Choral Union. Conductor, T. B. Glasson.
Buffalo, N. Y.	Orpheus. Conductor, Herman Schloecht.
	Westminster Choral Society. Conductor, A. M. Read.
Burlington, Ia.	Burlington Musical Club. Conductor, W. F. Bentley.
Cambridge, Mass.	Pierian Sodality of Harvard University. Conductor, Philip G. Clapp.
Canton, O.	Symphony Orchestra. Conductor, C. G. Sonner.
Charleston, S. C.	Philharmonic Society. Conductor, F. Bruschweiler.
Chicago, Ill.	Apollo Musical Club. Conductor, Harrison Wild.
	Mendelssohn Club. Conductor, Harrison Wild.
	Theodore Thomas Orchestra. Conductor, Frederick Stock.
	Musical Art Society. Conductor, Clarence Dickinson.
	Germania Männerchor. Conductor, Hans von Schiller.
	Freie Sängerbund. Conductor, Gustav Berndt.
	Chicago Symphony Orchestra. Conductor, Adolph Rosenbecker.
	Madrigal Club. Conductor, D. A. Clippinger.
	Philharmonic Society. Conductor, T. S. Lovette.
Cincinnati, O.	Musical Festival Association. Conductor, F. Van der Stucken.
	Orpheus. Conductor, E. N. Glover.
	Apollo Club. Conductor, J. L. Alden.
Cleveland, O.	Symphony Orchestra. Conductor, Johann Beck.
	Harmonic Club. Conductor, J. P. Jones.
Columbus, O.	Oratorio Society. Conductor, John S. Bayer.
	Symphony Orchestra. Conductor, Franc Ziegler.
	Columbus Orchestra. Conductor, John S. Bayer.

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Concord, N. H.	Oratorio Society. Conductor, C. S. Conant.
Cumberland, Md.	Festival Chorus. Conductor, T. E. Morgan.
Davenport, Ia.	Apollo Club. Conductor, E. L. Philbrook.
Dayton, O.	Philharmonic Society. Conductor, W. L. Blumeschein.
Denver, Colo.	Apollo Club. Conductor, F. G. Herbert. Choral Society. Conductor, Gwilym Thomas. Symphony Orchestra. Conductor, Raffaello Cavallo.
Des Moines, Ia.	Apollo Club. Conductor, L. M. Bartlett.
Detroit, Mich.	Concordia Society. Conductor, Alois Meurer. Orchestra Association. Conductor, N. J. Covey. Symphony Orchestra. Conductor, Hugo Kaalson.
Dubuque, Ia.	Choral Club. Conductor, N. H. Pontius.
Evanston, Ill.	Musical Club. Conductor, P. C. Lutkin.
Fall River, Mass.	Fall River Choral Association. Conductor, F. L. Andrews.
Faribault, Minn.	Choral Union. Conductor, A. R. Wiley.
Frederick, Md.	Choral Society. Conductor, M. Y. Beckwith.
Galesburg, Ill.	Musical Union. Conductor, W. F. Bentley.
Gloucester, Mass.	Choral Association. Conductor, A. S. Wonson.
Grand Rapids, Mich. .	Choral Union. Conductor, N. H. Ross. St. Cecilia Society. Conductor, Wm. M. B. Wickstrom. Schubert Club. Conductor, Francis Campbell.
Harrisburg, Pa.	Symphony Orchestra. Conductor, Edward Seymour.
Hartford, Conn.	Philharmonic Society. Conductor, John L. Camp. Choral Club. Conductor, R. L. Baldwin.
Haverhill, Mass.	Symphony Orchestra. Conductor, Gerald Whitman.
Homestead, Pa.	Carnegie Library Orchestra. Conductor, Charles Mierzwa.
Indianapolis, Ind.	Oratorio Society. Conductor, Edward Taylor. Philharmonic Society. Conductor, Ferdinand Schaefer. Symphony Orchestra. Conductor, Karl Schneider.

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- Ithaca, N. Y. . . . Cornell Festival Chorus. Conductor, H. E. D. Dann.
- Kalamazoo, Mich. . . . Academy Orchestra. Conductor, George Newell.
Apollo Club. Conductor, R. P. Warren.
- Kansas City, Mo. . . . Apollo Club. Conductor, Edward Kreiss.
Philharmonic Society. Conductor, Karl Busch.
- Kokomo, Ind. . . . Oratorio Society. Conductor, W. E. Rauch.
Symphony Orchestra. Conductor, P. L. Nussbaum.
- Little Rock, Ark. . . . Philharmonic Society. Conductor, May House.
- Louisville, Ky. . . . Apollo Club. Conductor, E. A. Simon.
Philharmonic Society. Conductor, Karl Schmidt.
Musical Club. Conductor, —— Gookins.
- Los Angeles, Cal. . . . Apollo Club. Conductor, Harry Bernhart.
Choral Society. Conductor, J. A. Jahn.
Symphony Orchestra. Conductor, Harley Hamilton.
Philharmonic Orchestra. Conductor, Arnold Kraus.
- Lynn, Mass. . . . Oratorio Society. Conductor, Emil Mollenhauer.
- Manchester, N. H. . . . Choral Society. Conductor, E. G. Hood.
- Milwaukee, Wis. . . . Arion. Conductor, Daniel Prothero.
Musik Verein. Conductor, Herman A. Zeitz.
Männerchor. Conductor, Albert Kramer.
- Minneapolis, Minn. . . . Apollo Club. Conductor, H. S. Woodruff.
Symphony Orchestra. Conductor, Emil Oberhoffer.
Philharmonic Society. Conductor, Emil Oberhoffer.
- Montclair, N. J. . . . Apollo Club. Conductor, L. R. Dressler.
- Nashville, Tenn. . . . Mozart Society. Conductor, N. H. Wright.
- Newark, N. J. . . . Symphony Orchestra. Conductor, L. A. Russell.
Schubert Society. Conductor, L. A. Russell.
Orpheus Club. Conductor, Arthur Mees.
Oratorio Society. Conductor, L. A. Russell.
- New Bedford, Mass. . . . Choral Association. Conductor, J. A. Ruggles.
- New Haven, Conn. . . . Oratorio Society. Conductor, Horatio Parker.
Symphony Orchestra. Conductor, Horatio Parker.
People's Choral Union. Conductor, W. E. Haescher.

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- New Orleans, La. Apollo Club. Conductor, Ferdinand Dunkly.
 Crescent City Symphony Society. Conductor,
 Charles F. Gluck.
- New Orleans Choral and Symphony Society. Con-
 ductor, Ferdinand Dunkly.
- New York City Arion. Conductor, Julius Lorenz.
 Amateur Glee Club. Conductor, Arthur Phillips.
 Mendelssohn Glee Club. Conductor, Frank
 Damrosch.
- Musical Art Society. Conductor, Frank Dam-
 rosch.
- New York Festival Chorus. Conductor, T. E.
 Morgan.
- Liederkranz. Conductor, Arthur Claasen.
- Oratorio Society. Conductor, Frank Damrosch.
- People's Choral Union. Conductor, Frank
 Damrosch.
- People's Symphony Concerts. Conductor, F. X.
 Arens.
- Philharmonic Society. Conductors Variable.
- Rubinstein Club. Conductor, W. R. Chapman.
- Russian Symphony Society. Conductor, M.
 Altschuler.
- New York Symphony Society. Conductor, Walter
 Damrosch.
- Norfolk, Conn. Litchfield Co. Choral Union. Conductor, R. P.
 Paine.
- Oberlin, O. Musical Union. Conductor, E. W. Andrews.
- Omaha, Neb. Philharmonic Club. Conductor, Robert Curcadon.
- Musical Art Society. Conductor, J. H. Simms.
- Festival Chorus. Conductor, Benjamin Stanley.
- Orange, N. J. Haydn Orchestra. Conductor, S. Van Praag.
- Mendelssohn Union. Conductor, Arthur Mees.
- Orange, East, N. J. Musical Art Society. Conductor, A. D. Woodruff.
- Ottumwa, Ia. Choral Society. Conductor, James Swirles.
- Paterson, N. J. Choral Society. Conductor, C. M. Wiske.
- Peoria, Ill. Musical Festival Association. H. B. Morgan, Pres.
- Philadelphia, Pa. Festival Chorus. Conductor, T. E. Morgan.
- Philadelphia Chorus. Conductor, H. G. Thunder.
- Harmonic Singing Society. Conductor, Eugene
 Klee.
- Choral Society. Conductor, Henry Holtz.

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Philadelphia, Pa.	Philadelphia Symphony Orchestra. Conductor, Carl Pohlig.
Pittsburg, Pa.	Mendelssohn Club. Conductor, W. W. Gilchrist. Festival Orchestra. Conductor, Karl Bareuther. Cecilia Choir. Conductor, C. N. Boyd. Apollo Club. Conductor, Reinhart Mayer. Mozart Club. Conductor, J. P. McCollum. Symphony Orchestra. Conductor, Emil Pauer. Festival Chorus. Conductor, L. B. Cain. Choral Society. Conductor, A. S. Hyde.
Portland, Me.	Philharmonic Orchestra. Conductor, H. Schneider.
Providence, R. I.	
Raleigh, N. C.	Choral Society. Conductor, Wade Brown.
Richmond, Va.	Wednesday Club. Conductor, R. H. Peters.
Rochester, N. Y.	Symphony Orchestra. Conductor, Ludwig Schenck.
Rockford, Ill.	Mendelssohn Club. Conductor, Harrison Wild.
Rock Island, Ill.	Handel Oratorio Society. Conductor, F. E. Peterson.
Saginaw, Mich.	Symphony Orchestra. Conductor, H. A. Milliken.
Salem, Mass.	Oratorio Society. Conductor, Emil Mollenhauer.
San Francisco, Cal. . .	Arion Club. Conductor, Frederick Zeck. Howe Club. Conductor, James H. Howe. Loring Club. Conductor, W. C. Stadtfeld. Choral Society. Conductor, H. W. Darling.
Schenectady, N. Y. . .	Seattle, Wash.
Seattle, Wash.	Symphony Orchestra. Conductor, Michael Kegrize.
Sioux City, Ia.	Choral Union. Conductor, J. W. Matthews.
Spokane, Wash.	Orchestra. Conductor, Adolph Kirchner. Symphony Orchestra. Conductor, A. Bareuther.
Springfield, Ill.	Arion Club. Conductor, J. W. Freund.
Springfield, Mass. . . .	Musical Festival Association. Conductor, J. J. Bishop.
South Bend, Ind.	Choral Club. Conductor, M. B. Griffith.
St. Louis, Mo.	Amphion Club. Conductor, A. G. Robyn. Apollo Club. Conductor, Arthur Liever. Liederkranz. Conductor, Richard Stempff. Symphony Society. Conductor, Max Zach.
St. Paul, Minn.	Choral Club. Conductor, G. H. Fairclough.
Syracuse, N. Y.	Choral Society. Conductor, Henri Bitter. Musical Festival Association. Conductor, Thomas Ward.

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- Tiffin, O. University Oratorio Society. Conductor, E. C. Zartman.
- Toledo, O. Symphony Orchestra. Conductor,
Topeka, Kans. Choral Society. Conductor, Geo. B. Penny.
Orchestra Society. Conductor, A. Jebs.
- Troy, N. Y. Choral Club. Conductor, Allan Lindsay.
- Washington, D. C. Choral Society. Conductor, Heinrich Hammer.
Festival Chorus. Conductor, P. S. Foster.
Coleridge Taylor Club. Conductor, J. F. Layton.
- Wichita, Kans. Choral Club. Conductor, W. H. Leib.
Apollo Club. W. R. Morrison, Pres.
- Worcester, Mass. Worcester Musical Association. Conductor,
Wallace Goodrich.
Oratorio Society. Conductor, J. V. Butler.
- Yonkers, N. Y. Choral Society. Conductor, Will MacFarlane.
York, Pa. Oratorio Society. Conductor, Joseph Pache.
Schubert Choir. Conductor, H. G. Thunder.
- Ypsilanti, Mich. Choral Society. Conductor, F. H. Pease.

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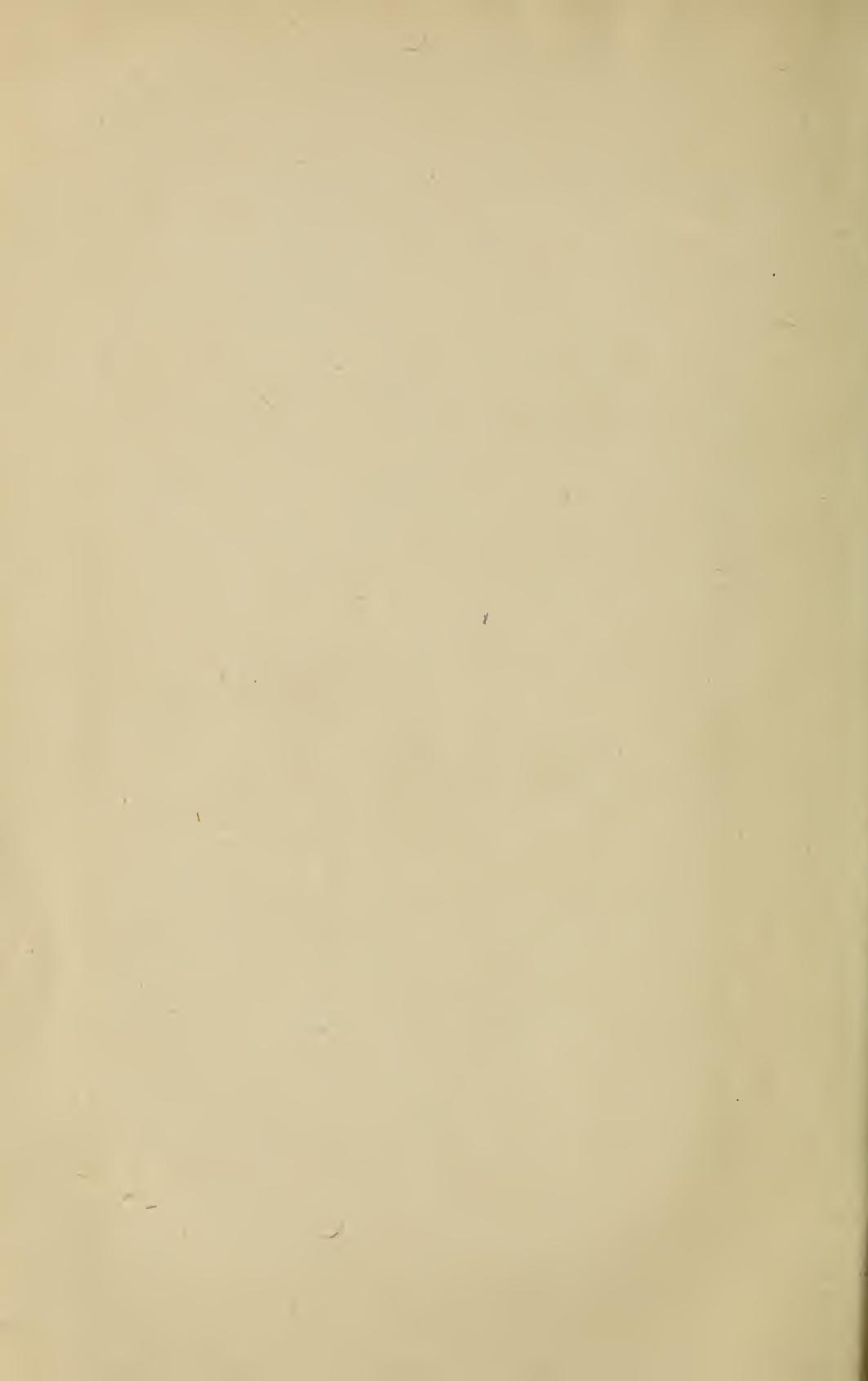
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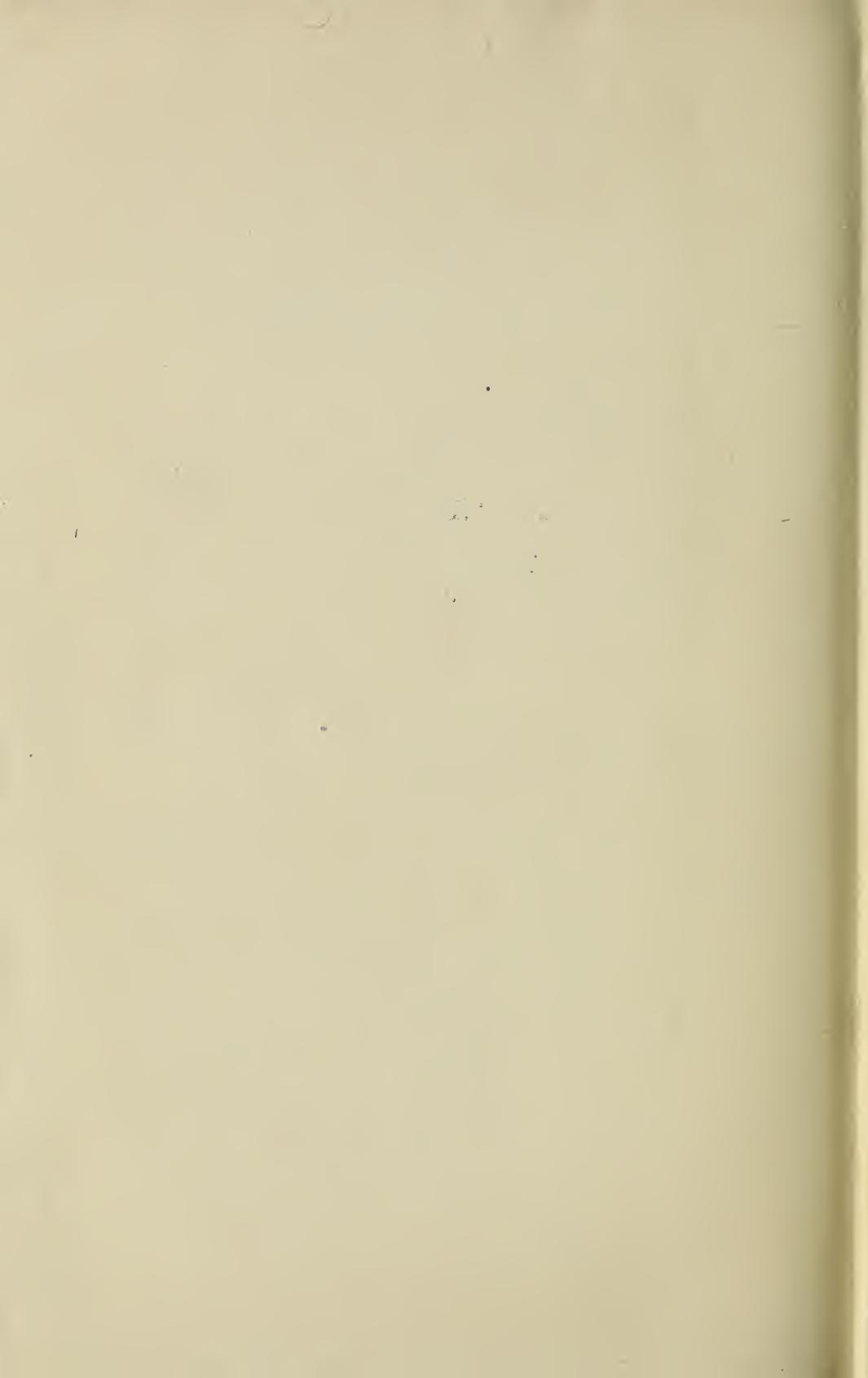
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